

EXCLUSIVE TOPPS WIDEVISION CARD INSIDE!

STAR WARS I M I

16 FAMOUS JEDI

STARSHIPS
OF EPISODE II

MOVIE UPDATE
WITH RICK MCCALLUM

LIGHTSABER COMBAT
SEVEN DEADLY FORMS

ATTACK OF THE CLONES
MORE SECRETS REVEALED!

ISSUE 62 U.S.A. \$5.99 CANADA \$8.50

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WALTER JON WILLIAMS
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Insider 62

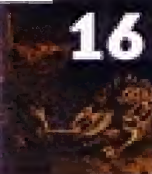
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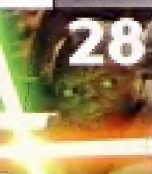
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ON THE COVER

IM Production Assistant Amy Allen took a turn in front of the camera to portray Twi'lek Jedi Knight Aayla Secura in *Star Wars: Episode II Attack of the Clones*. Learn more about both the actress and the character by turning to page 26.



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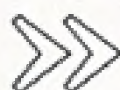
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FLY CASUAL



You can probably guess how my infatuation with *Star Wars* started—with an Imperial Star Destroyer chasing the Rebel blockade-runner across the silver screen. With a grin plastered on my face and my eyes open wide, I knew my life would never be the same. But I'm preaching to the choir, aren't I? I'm sure many of you could tell a similar story. We've all had that moment when *Star Wars* changed our lives forever.

You might have noticed a new company on the masthead: Palzo Publishing LLC. I started Palzo (Greek for "I play") with Johnny Wilson, formerly the Group Publisher at Wizards of the Coast. We've brought over the entire *Insider* staff from Wizards: Editor-in-Chief Dave Gross, Art Director Scott Okumura (formerly Scott Ricker), and Managing Editor Michael Mikaelian. You can rest assured that *Star Wars Insider* will have the same quality you've enjoyed in the past.

One change you'll notice immediately: *Star Wars Insider* will now be published 8 times per year at a subscription rate of only \$28.95 (a savings of nearly 40% off the newsstand price)! Look in the pages of *Insider* for more details as they become available, or visit our website at www.palzopublishing.com.

Where you'll notice the biggest change is in the Official *Star Wars* Fan Club. Starting this fall, when you renew your subscription, you'll find an exclusive Official Membership Kit in your mailbox. And that's just the beginning.

Later this year, subscribers will begin receiving an exclusive version of the *Insider* that includes the new quarterly Fan Club newsletter. Inspired by the original Fan Club newsletter, *Bantha Tracks* will be your connection to the rest of the *Star Wars* fan community. Feel free to send your comments, ideas, and suggestions to *Star Wars* Fan Club, 3245 146th Place SE, Suite 110, Bellevue, WA 98007, Attn: *Bantha Tracks*. To request guidelines for submitting original artwork, fan event schedules, or to just drop us a line you can email us at starwars@palzopublishing.com.

Palzo Publishing is dedicated to making your *Star Wars* experience the best that it can be, through the release of Episode III and beyond. So, join us as we make the jump into hyperspace and share our love of *Star Wars* together. We look forward to a long, entertaining, and Force-filled future!

Lisa Stevens
President
Official *Star Wars* Fan Club

DO CONTINUE ON PAGE 44

STAR WARS™

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When I left you, I was but the learner.
Now, I am the master."*

– Darth Vader to Obi-Wan Kenobi
– *Star Wars: A New Hope*

*"As you can see, my Jedi
powers are far beyond yours."*

– Count Dooku to Obi-Wan Kenobi
– *Star Wars: Attack of the Clones*



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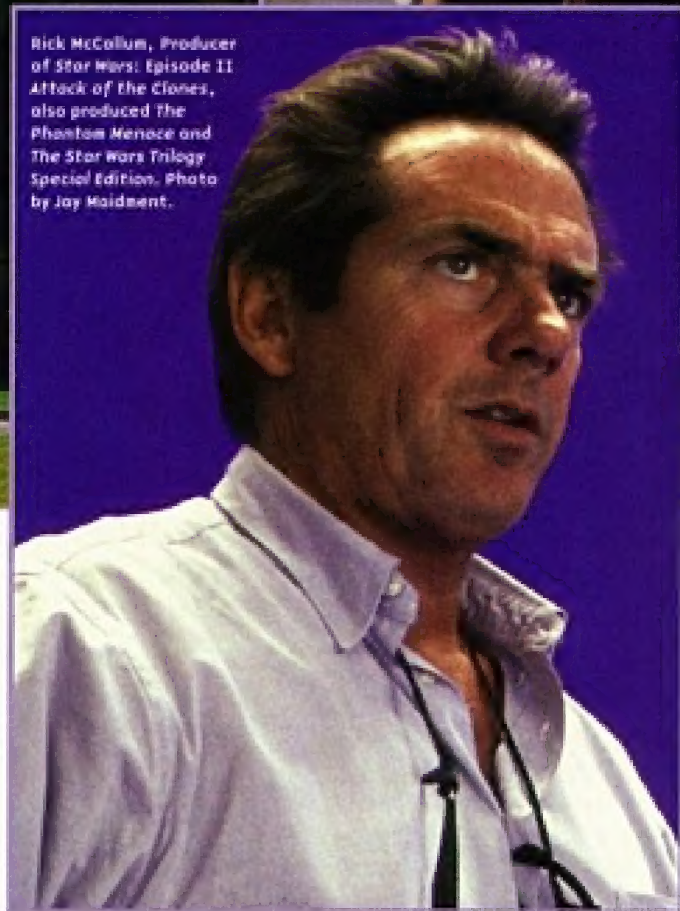
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PREQUEL

Rick McCallum on the *Attack of the Clones* DVD, Episode III,

PREQUEL UPDATE 62

Rick McCallum, Producer of *Star Wars: Episode II Attack of the Clones*, also produced *The Phantom Menace* and *The Star Wars Trilogy Special Edition*. Photo by Jay Maidment.



During a recent visit to Skywalker Ranch, *Insider* chatted with *Attack of the Clones* producer Rick McCallum, who's already hard at work on the next and final episode of the *Star Wars* saga.

As longtime fans know, McCallum first joined forces with George Lucas with *The Young Indiana Jones Chronicles* television series, and he went on to produce all three *Star Wars*: Special Edition installments. Before that, he had already made a name for himself as the producer of critically acclaimed films and television shows, including the British import *The Singing Detective*.

In early May, McCallum thrilled thousands of fans with a digital sneak preview of parts of *Attack of the Clones* at *Star Wars Celebration II* in Indianapolis. He did it all again in July, this time traveling south of the border to delight a throng of Mexican fans. No matter where he travels, McCallum enjoys meeting the fans, whose devotion to the saga never ceases to impress him. "There's a gentleness about a total *Star Wars* geek that is sublime," he says.

Traveling to conventions is as much business as pleasure. McCallum saw his sneak previews as a mission to energize fans of the

There's a gentleness about a total *Star Wars* geek that is sublime.

UPDATE⁶²

and Beyond *Star Wars*

by Dave Gross



The Main House at Skywalker Ranch in Northern California, headquarters for Lucasfilm, Ltd.



DVD News

McCallum offered some insight on the contents of the upcoming *Attack of the Clones* two-disc DVD set, which he says will be similar to the DVD for *The Phantom Menace*. "There's a lot of good stuff, a lot of fun stuff, some deleted scenes that we completed."

What it won't include is as much dramatic behind-the-scenes footage, but that's because filming *Attack of the Clones* "went very smoothly. We didn't have any dramas." Nonetheless, McCallum promises fans plenty of additional material. "We're trying to utilize the DVD medium as best we can."

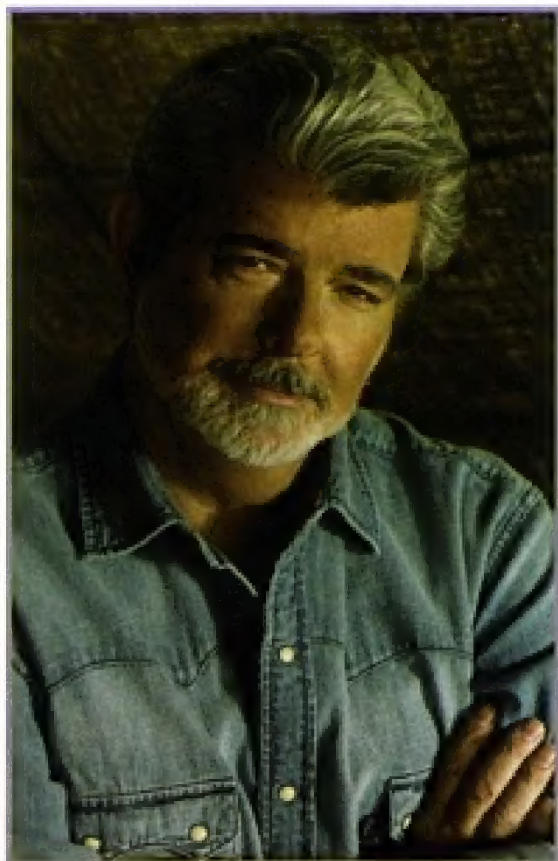
Episode III

At the time of the interview, George Lucas had not finished the script for Episode III. "He

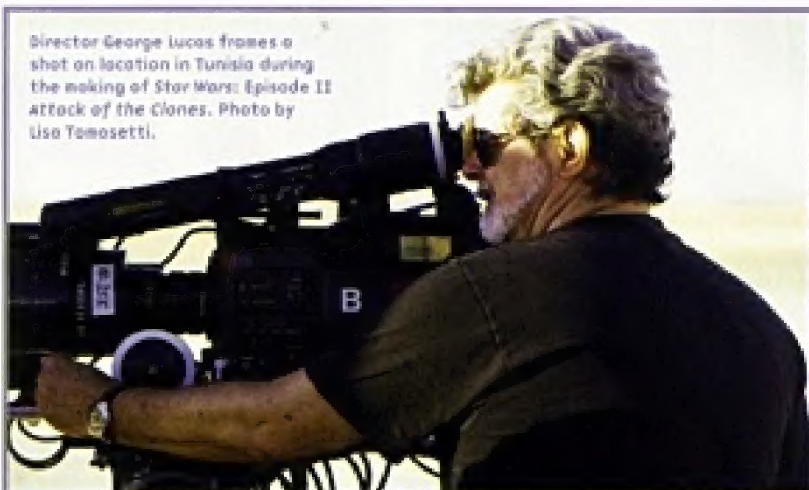
epic space fantasy. While the core audience always welcomes a new *Star Wars* movie, McCallum admits that he was initially worried about drawing a general audience to *Attack of the Clones*. "Because Episode II is complicated in terms of the story and politics."

But McCallum knew even before its release that Episode II would appeal to the longtime

fans. "I think it's something they can easily relate to. It's much more like the *Star Wars* they had dreamed and yearned for. Also, they're starting to understand that you have to start somewhere. Episode I is the setup, II starts to unravel, and of course III is the big one that sets up all the themes for everything that happens in IV, V, and VI."



Using the technology I had in the first trilogy, I could never have done these films. Ever.



Director George Lucas frames a shot on location in Tunisia during the making of *Star Wars: Episode II Attack of the Clones*. Photo by Lisa Tomasetti.

Building a Better Paint Brush George Lucas on Digital Filmmaking

A couple of weeks before the release of *Attack of the Clones*, George Lucas discussed digital technology and visual effects. Rather than revolutionary changes to filmmaking, he sees these processes simply as new tools for an old art.

"I like to use the example of fresco painting. You have four or five experts that are mixing colors exactly the same way every day so it dries exactly the same. You have to do your work before the plaster dries. You have to work inside where it's dark, using candles to light your work. It's a very hard medium to work in.

"When they invented oil painting, you could go outside, you could be in the sunlight, you could see the sun across the trees. You could change your mind. You could mix different colors—you didn't need a lot of people behind you to help you do it. It really changed everything for the artist at that point.

"The Impressionism movement would have been very hard to have happen inside doing frescoes. But because artists could be outside, they see things differently, they get new ideas, and they move forward.

"For most people, if you put this film up against any other film, it just looks [the same.] But... it was infinitely easier. I could go a lot further. Using the technology I had in the first trilogy, I could never have done these films. Ever. I couldn't even think about it."

has just started writing," said McCallum, "but we're on a roll."

The rest of a film company can do a surprising amount of work even before the script arrives. With the final chapter of the *Star Wars* saga, the filmmakers have an additional advantage. "You know what's going to happen," he explained. "You just don't know the how and why.

"I wouldn't say I'm way ahead, because I can't go very far without him. But I'm trying to put as much pressure on George as possible."

And is it difficult even for the producer to pressure the guy who owns the company?

"Yeah," laughs McCallum, "but guilt is the only leverage you ever have with a writer."

Despite the absence of the script, he says, "We're in total 'go' mode. I travel to Australia in

a few weeks and close the deal for the studio. Then we go to London and we start putting together our entire wardrobe department. In November, we actually move to Australia, begin construction, and start setting up the film. We start shooting in June of next year."



The concept artists, led by Episode II veterans Erik Tiemens and Ryan Church, have already produced plenty of work. They began consulting Lucas about the new movie a few weeks after Episode II hit theaters. In that time, they've come up with fantastic new planets and vehicles. McCallum emphasizes that everything remains in the concept stage.

"We're working on broad strokes of things rather than anything specific. Some interesting vehicles, we've got a couple designs down. We've got five or six new planets as possible ideas. We're just conceptualizing as much as we possibly can over the next two or three months."

Not all of that concept work will end up on the big screen, as is demonstrated in books

» continued on page 71

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STAR NEWS



FROM THE WORLD OF LUCASFILM

by Benjamin Harper

Attack of the Clones DVD & Video

By now, those of you with an eye on the web have already placed your orders. If you haven't, then it's time to get in line for the second time this year, as Lucasfilm Ltd. and Twentieth Century Fox Home Entertainment release DVD and VHS versions of *Star Wars: Episode II Attack of the Clones* on November 12 in North America. The two-disc DVD will be available in both anamorphic widescreen (2.35:1) and full-screen editions. Both sets feature a wealth of extras:

- » *Attack of the Clones*, mastered directly from the digital source by THX for superior sound and picture quality, presented in Dolby 5.1 Surround EX (English) and Dolby 2.0 Surround (English, Spanish and French)
- » Audio commentary by Writer-Director George Lucas; Producer Rick McCallum; Editor and Sound Designer Ben Burtt; Visual Effects Supervisors Pablo Helman, John Knoll and Ben Snow; and Animation Supervisor Rob Coleman, offering personal insights into the making of the film
- » Eight deleted scenes created for the DVD release, with introductions by George Lucas, Rick McCallum, and Ben Burtt
- » *From Puppets to Pixels*, an all-new, full-length documentary that tracks the revolution in digital character animation, featuring the creation of the digital Yoda, Dexter Jettster, and more
- » *State of the Art: The Previsualization of Episode II*, an all-new documentary featuring never-before-seen Animatics of Episode II
- » Ben Burtt and his team explain the process of creating the sound for Episode II in the all-new documentary *Films Are Not Released: They Escape*
- » Three behind-the-scenes featurettes exploring Episode II's storyline, action scenes, and love story
- » All 12 parts of *Making Episode II*, the web documentaries that first appeared at starwars.com
- » The "Across the Stars" music video featuring John Williams



Release

- » The original theatrical teaser and launch trailers, plus 12 TV spots
- » Galleries of theatrical posters, print campaign from around the world, and never-before-seen production photos
- » An Episode II visual effects breakdown montage from Industrial Light & Magic
- » HoloNet News website
- » DVD-ROM web link to exclusive Star Wars content

Star Wars: Episode II Attack of the Clones Special Edition VHS includes six deleted scenes and a *Star Wars* Connections featurette hosted by R2-D2 and C-3PO, who explain the *Star Wars* story to new fans of the series.

The *Attack of the Clones* DVD will retail for \$29.98 (\$41.98 in Canada), while the VHS format will retail for \$24.98 (\$28.98 in Canada).

For more information on the special features of the DVD, don't miss the next issue of *Star Wars Insider*, on sale in just 30 days. 🌌



THE BRITISH
ACADEMY
OF FILM AND
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Governor Lucas

On August 6, British Academy of Film and Television Arts/Los Angeles (BAFTA/LA) Chairman Gary Dartnall announced that George Lucas has joined the organization's Board of Governors. Lucas joins fellow film luminaries Steven Spielberg, Martin Scorsese, Anthony Hopkins and Michael Caine, among others, as a sitting Governor of the Board.

"I have spent a tremendous amount of my time working with the British film industry," said Lucas. "I feel that the talent in the U.K. is among the top in the world."

"We are delighted to welcome George Lucas into the BAFTA/LA family," said Dartnall. "Not only is he an innovative filmmaker, his decision to make films in the U.K., such as his *Star Wars* and *Indiana Jones* series, has contributed immensely to our filmmaking industry."

Since the mid-1970s, George Lucas has directed and/or produced ten films in the United Kingdom, including the aforementioned *Indiana Jones* trilogy and four *Star Wars* films, as well as *Labyrinth* and *Willow*. In addition, he produced the *The Young Indiana Jones Chronicles* television series out of the United Kingdom.

Lucas' projects have received a total of 52 Academy Award nominations, 19 Oscars, 26 Emmy nominations, 12 Emmy Awards, 17 BAFTA nominations and 6 BAFTA Awards. In 1992, the Academy of Motion Picture Arts and Sciences honored Lucas with its highest honor, the Irving G. Thalberg Award. Lucas is also this year's recipient of BAFTA/LA's Stanley Kubrick Britannia Award for Excellence in Film.

BAFTA/LA is a professional, independent, non-profit organization founded in 1987. Its members represent all disciplines of the entertainment business. BAFTA/LA is affiliated with BAFTA, based in the United Kingdom, which was established in London in 1947, but it operates independently and is financially autonomous. BAFTA/LA hosts the prestigious Britannia Awards ceremonies each year to honor excellence in film and television. 🌌



Director George Lucas. Photo by Sue Miller.

"I'm excited to be able to revisit a character I created a generation ago."

—George Lucas on *Indiana Jones IV*

Crack That Whip!

Fervent *Indiana Jones* enthusiasts have been chanting and lighting candles to their personal deities for over a decade, praying for a new *Indiana Jones* movie. Some were just about to give up hope. Some scoffed when rumors surfaced that *Indiana Jones IV* was, indeed, going to occur.

Well, guess what? It would appear that your labors were not in vain. Lucasfilm Ltd. has announced preliminary plans for a fourth installment in the spectacular *Indiana Jones* series, with Steven Spielberg as director, George Lucas as executive producer, and Frank Marshall as producer. Starring, of course, will be the inimitable Harrison Ford as archeologist extraordinaire, Indiana Jones.

Frank Darabont, who wrote several episodes of *The Young Indiana Jones Chronicles*, as well as *The Green Mile*, *The Shawshank Redemption*, and *Nightmare on Elm Street 3: Dream Warriors*, has been hired to write a script based on an original story idea by George Lucas.

"I'm excited to be able to revisit a character I created a generation ago," Lucas said. "Steven, Harrison, and I have wanted to do this for some time, and this feels like the right moment."

Although the project is underway, and contingent on a script everyone likes, a release date and a title have yet to be determined. The only thing that can be said is that the point in history in which the story takes place will be relative to Ford's age and the *Indiana Jones* timeline. When is that? We'll all know the answer when they start filming. (Just remember—Harrison Ford was born on July 13, 1942, so you can do the math.) Stay tuned to *Star Wars Insider* for more *Indiana Jones* details as they arise, and keep those candles burning! ⚡



After making long-awaited *Indiana Jones* in the much-anticipated return of one legendary action film star.

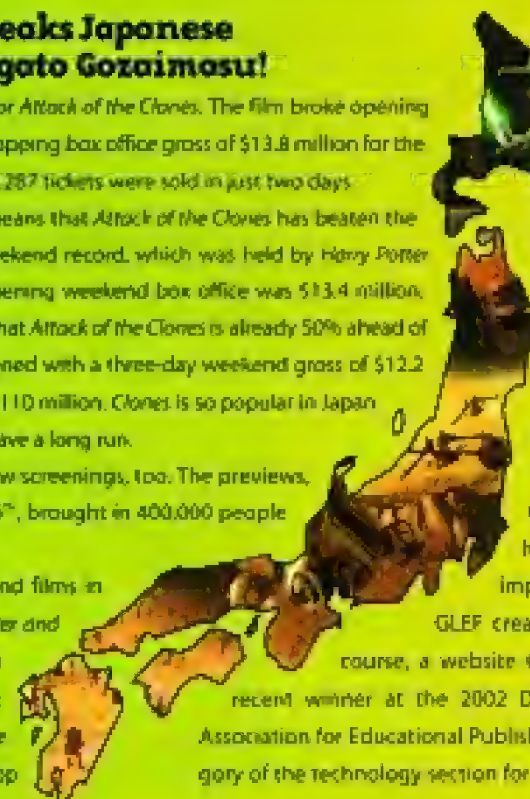
Attack of the Clones Breaks Japanese Box-Office Records! Arigato Gozaimasu!

The weekend of July 13th was a big one for *Attack of the Clones*. The film broke opening weekend records in Japan, raking in a whopping box office gross of \$13.8 million for the two-day weekend. That means that 1,075,287 tickets were sold in just two days.

This is fantastic news for *Star Wars*. It means that *Attack of the Clones* has beaten the previously existing Japanese opening weekend record, which was held by *Harry Potter and the Philosopher's Stone*. That film's opening weekend box office was \$13.4 million, with 1,390,525 admissions. It also means that *Attack of the Clones* is already 50% ahead of *The Phantom Menace* in Japan, which opened with a three-day weekend gross of \$12.2 million, and had a total-run box office of \$110 million. *Clones* is so popular in Japan that Fox Japan is predicting the film will have a long run.

Clones did extremely well in its preview screenings, too. The previews, which were held on June 29th and July 6th, brought in 400,000 people and revenues of \$5.3 million dollars.

The reigning top five opening weekend films in Japan are *Attack of the Clones*, *Harry Potter and the Philosopher's Stone*, *The Phantom Menace*, *Mission: Impossible 2* (\$12 million; 861,164 tickets), and *AI: Artificial Intelligence* (\$11.9 million; 1,023,647 tickets). Japan's top



five films have all been released within the past three years, showing growth in Japan's movie-going public and number of movie screens. ⚡

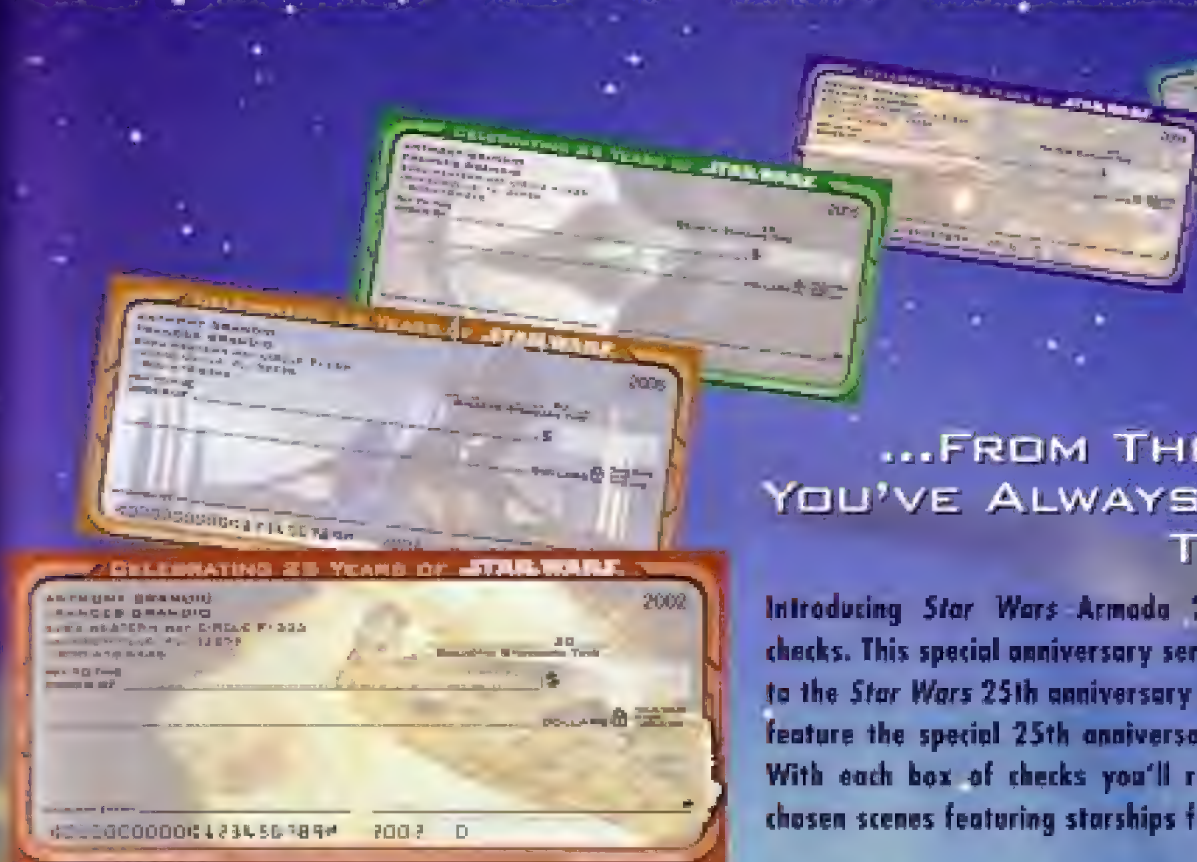
GLEF Honored

The George Lucas Educational Foundation, or GLEF, is a non-profit organization that strives to help schools integrate technology and media to improve the educational process for grades K-12.

GLEF creates films, videos, CD-ROMs, a newsletter, and, of course, a website to help achieve this goal. The foundation was a recent winner at the 2002 Distinguished Achievement Awards, held by the Association for Educational Publishers (AEP). GLEF was honored in the web site category of the technology section for "Companies/Organizations: Adult." ⚡

STAR WARS

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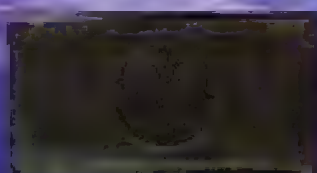
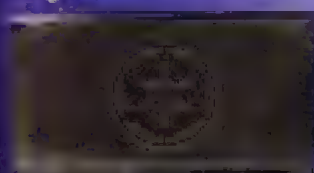
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—George Lucas, Lucasfilm

Marin Farmlands—Who Needs Them? We Do!

The Marin Agricultural Land Trust, a nonprofit organization formed to preserve Marin county, California's precious farmland, has found some pretty famous backers, among them George Lucas.

Bay-area celebrities, including Grateful Dead singer and guitarist Bob Weir, author Anne Lamott, landscape artist Russell Chatham, and restaurant owner Alice Waters, are all participating in an ad campaign geared toward raising awareness of the need to preserve our limited natural resources.

The campaign, which has run in a series of ads in Bay Area, California movie theaters, grocery stores, music shops, and nightclubs, features words from each of the celebrities with black-and-white photographs of farmland superimposed over an American flag. 🍷

THX Hits the Road

THX, the audio and video certification division of Lucasfilm Ltd., has become an independent company. THX will still be backed by Lucasfilm, as well as the audio firm Creative Technology and several private investors. Lucasfilm will retain a minority stake in THX, Ltd.

George Lucas formed THX in 1983 to set audio and visual standards for theaters to ensure that films would be of the highest quality possible for moviegoers.

"I am excited about the opportunity to expand THX into new markets and to have investors with additional technological expertise," Lucas said.

THX is taking the opportunity it's been given by its new setup to expand its standardization efforts beyond film and theater quality. What does that mean, exactly? Well, according to Gordon Radley, President of Lucasfilm, Ltd., it means that THX will "spread its wings." He added, "In the future, THX will be offering a wider range of products and services across the digital entertainment industry."



"We're in a position to move a lot more quickly now."

—Gordon Radley, President of Lucasfilm, Ltd., and CEO of THX



Lucasfilm Farmlands: Preserving the World's Most Beautiful Landscapes

It also means that soon you'll be able to have the same miraculous sound you experience in the theater right in your home or your car. THX plans to expand its business into car audio systems, as well as the gaming industry.

"We're in a position to move a lot more quickly now," said Mike Hewitt, acting general manager of THX. "We're well financed, and smaller companies are just more nimble."

THX now has five audio and visual standardization areas of expertise: THX Studio (for mixing and mastering theatrical releases), THX Games, THX Home (for home theater systems), THX Cinema (for movie theaters), and THX Mobile (for car audio). 🍷

Drew Struzan Receives Lifetime Achievement Award

The Academy of Science Fiction Fantasy and Horror honored longtime Star Wars movie poster artist Drew Struzan at their 28th Annual Saturn Awards Ceremony. Struzan received a Life Career Award for his movie poster illustrations. The Saturn Awards ceremony, which took place at the St. Regis Hotel in Century City, honors those who work in the science fiction, horror, and fantasy genres of film and television. You can find out more about the awards at saturnawards.org. 🍷



Struzan

THE LORD OF THE RINGS

THE TWO TOWERS

A STRATEGY BATTLE GAME

Relive the battles and adventures of *The Two Towers* with The Lord of the Rings tabletop strategy game for two or more players. In this box, you'll find a rules manual and 32 highly detailed plastic miniatures - the ideal way to start your collection. Plus, Games Workshop has a whole line of Citadel Miniatures to support your adventures in Middle-earth!

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Above: The Lord of the Rings
- The Two Towers
board game

Left: Rider of Rohan
Miniatures are supplied
unpainted, and some
assembly is required.



NEW! EXCLUSIVE



**GAMES
WORKSHOP**

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The Tusken Raider camp lies in the open within the Valley of Spirits, a place reputed to hide ancient ruins of the mysterious Ghordas. The eerie stone formations also hide dangerous creatures lying in the shadows. These animals serve as food for the Sandpeople, but some can easily turn the tables in the darkness of night. Placing the camp out in the open rather than within the crags allows Tusken Raider sentries to spot such menaces before they can surprise the camp, though tunneling grabworms occasionally seize *uii-ah* (Tusken children) within the *urysa* huts and retreat into their burrows to eat their prey.

TUSKEN

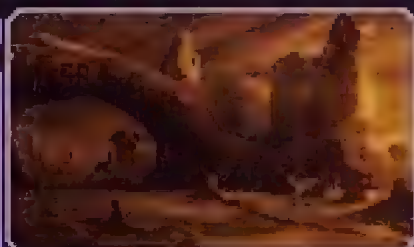
BEHIND THE SCENES INFORMATION

KEY

DIGITAL MONUMENTS

Titanic rock pillars loosing in the background are 100 digital matte paintings. ILM digital matte artist Wei Sheng created the distant background elements of rock monuments and mesas for the whole sequence of Anakin riding through the desert that culminates in this shot. These background elements were created separately from the landscape itself.

Though the towering rock formations are otherworldly in scale, their real-world counterparts can be seen in several locations in Utah, such as Arches National Park, Mexican Hat townsite, and Monument Valley, where erosion has weathered away softer strata beneath more resistant overlayers to leave towering balanced rocks, as he's done so often in the *Star Wars* saga, creator George Lucas draws upon real-world elements and transforms them slightly to create a convincing mythic landscape.



MINIATURE CAMP

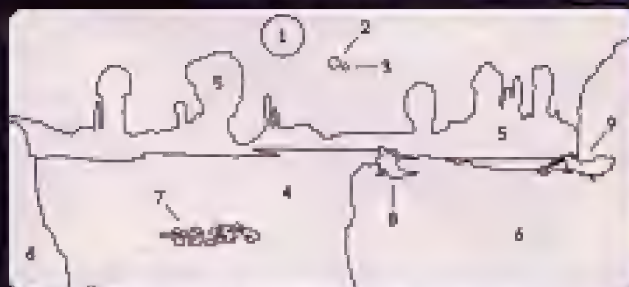
The Tusken Raider camp seen here is a miniature composited into a digital matte painting of the landscape spread out below Anakin's gaze. For shots within the camp, two huts were built full-size and shot on set with actors in Sydney. All the rest of the camp was the ILM miniature built in 1/48 scale. As happens so often at ILM, "miniature" can be a misnomer. The model for the camp set was thirty feet square! The huts were vacuformed in plastic sheet over a solid pattern, then detailed and textured with various materials such as plaster to match the full-size huts. Model electrician John Foreman brought the Tusken Raider campfires to life with flicker bulbs and illuminated glowing "embers" for a very realistic effect. "You stood six feet away from that model," recalls modelmaker Don Bies, "and it looked like real little fires!"



BLOODRITE

Tusken Raiders pursue a fanatical way of life in which even accidental exposure of flesh can be cause for execution. Males and females live completely separate lives, their roles sharply demarcated by unbreakable tradition. Savagery is inculcated through intense rituals called bloodrites. Young hunters must torture a creature to death over a period of weeks to earn full adult status. To gain highest status the creature must be sentient. This drives Tusken clans to hunt one another in bloodrite season, a time when human settlers are particularly vulnerable as prized torture victims.

The savage Tusken Raider ritual of bloodrite recalls the ancient Spartan tradition in classical Greece, which required young men to capture and kill a "helot" from among the slave class in order to gain warrior status.



1. Ghormassen
2. Quermessa
3. Chermi
4. Valley of the Spirits

5. Matte Painting
6. Sculpted Miniature Cliff
7. Tusken Camp
8. Actor Hayden Christensen, filmed in Sydney, Australia
9. Digital Speeder Bikes



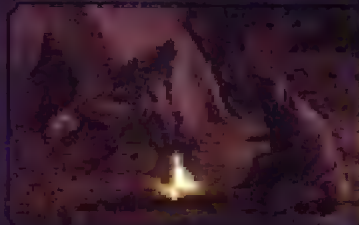
TUSKEN RAIDER ENCAMPMENT

ONCE IN A BLUE MOON

Tatooine has only two moons in near-regular orbits: Geonosis and Guernicus. The third moon, Chassia, is in a highly elliptical orbit around Tatooine and at stages is over 4 million miles away, making it a periodic visitor rather than a steady companion. Short-term visitors to Tatooine might see no trace of Chassia, and it has thus been overlooked in census surveys, leading to incorrect moon tables in some astronomical data tables. Errors of this type are not infrequent regarding the hundreds of thousands of Outer Rim systems on the galactic frontier.

The pattern of Chassia's appearance and disappearance in the night sky is tied to a number of Tusken Raider rituals, and even the Jawas use the moons to time their annual rendezvous just before storm season.

BY DAVID WEST REYNOLDS



JEDI STEALTH

Anakin Skywalker finds the Tusken Raider encampment in the Valley of Spies using all that his Jedi mentors have taught him: gather information from locals, think like his enemy, study the landscape, draw upon all his heightened senses — and use the Force to sense distant presences. When the posse of moisture farmers blundered into a Tusken Raider ambush in this same valley, Anakin arrived without a sound, sneaking across the open plain in moonlight where Tusken Raider sentries would ordinarily notice the scampering of the smallest desert mouse.

Anakin dulls the perceptions of the sentries in the camp to move around undetected. When he emerges from the torture uryx coveys, the Tusken Raiders are astonished that a stranger has appeared in their midst unattired. Their experience with the moisture farmers has led them to take humans lightly. None will survive to learn otherwise from Anakin Skywalker.



SPEEDER BIKE

This particular bike is a computer-generated model.



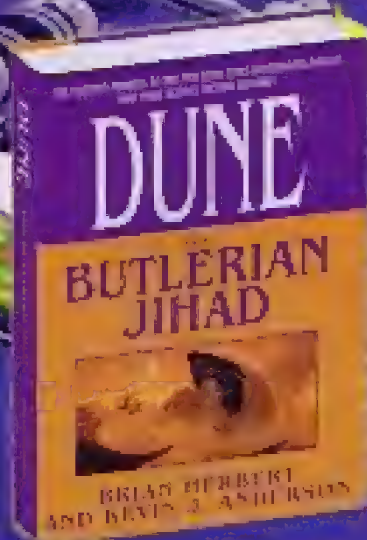
MASSIFF ATTACK

It is believed that the crash of an interstellar trading ship during a sandstorm introduced massifs to Tatooine from their native Geonosis over two centuries ago. Only one passenger escaped the Tusken Raiders who slew the survivors of the crash. A handful of massifs in the cargo were apparently kept and bred by the Sandpeople, who valued their ferocity and hardiness in desert conditions. Massifs are of little value as sentry animals to the Tusken Raiders, as the beasts' sensory systems are adapted for the clear atmosphere of Geonosis and are dulled by the constant blowing sand and dust on Tatooine; nonetheless massifs serve as effective camp defenders and will attack creatures that threaten a campsite. Massifs are not kept by all Tusken Raider clans, as many clans refuse any alteration of ancient tradition. Feuding clans will sometimes try to kill each others' massifs as gestures of insult.

MINIATURE CLIFF

This cliffside overlook (as well as the spires and strange formations of the planet Seneash) was created by Jim Maderwickers, sculpted out of dense, rigid urethane foam. So much rock landscape had to be created for episode II that nearly everyone in the model shop carved rock at some point. The raw material comes in huge four by eight-foot sheets a foot thick, and initial shaping is sometimes done with axes and hatchets. As the shape becomes more defined, modelers use smaller tools until they perform precise surface carving with tools such as steel steak knives. Unique features are sometimes created with tools the modelers build themselves, such as a rough scraper made from a board with nails sticking out of it. Reference photos help the artists match his or her work to direction from the art department or to real geology photographed in Tardorian desert locations. Unlike some other elements of this scene, the cliff was modeled after a concept illustration.

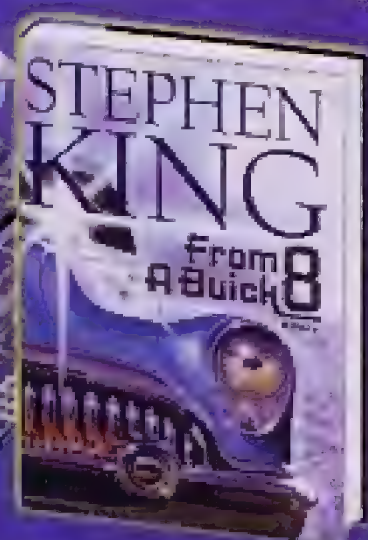
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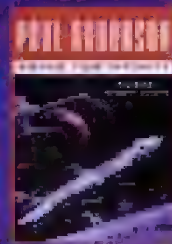
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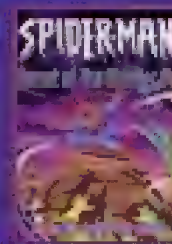
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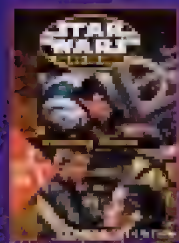
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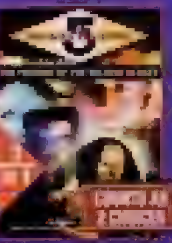
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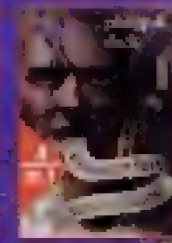
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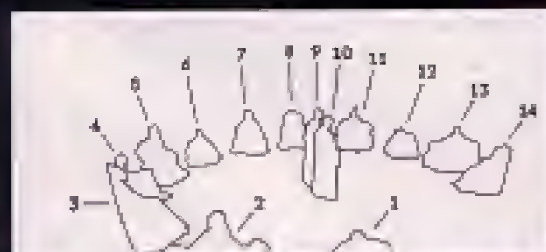
"FOR OVER A THOUSAND GENERATIONS
THE JEDI KNIGHTS WERE THE GUARDIANS
OF PEACE AND JUSTICE IN THE OLD REPUBLIC.
BEFORE THE DARK TIMES.
BEFORE THE EMPIRE."

—Obi-Wan Kenobi

Star Wars: Episode IV A New Hope

WHO'S WHO IN THE JEDI ORDER

A GUIDE
TO 16 OF THE
GREATEST
JEDI OF THE
OLD REPUBLIC



Many members of the Jedi Council were key figures in the Clone Wars, but they were far from the only prominent Jedi of the time.

1. Bapa弥达斯
2. 帕克·帕斯
3. 科隆·特罗伯
4. 阿比·盖拉
5. 阿加·邦廷
6. 伊文·菲林
7. 沙洛克·尼
8. 索森·泰
9. 阿金·斯沃德
10. 欧比-旺·肯obi
11. 阿-阿·穆迪
12. 帕达
13. 莫德·温迪
14. 帕·凯恩



BY JASON EPP

DER



WHO'S WHO in the JEDI ORDER

OBI-WAN KENOBI

On one hand, Obi-Wan Kenobi was a by-the-book Jedi Knight, imploring his master Qui-Gon Jinn to obey the Jedi Council and relying on centuries of Jedi tradition in an effort to instruct

Anakin Skywalker. On the other hand, he was willing to defy the Jedi Council to train Anakin as a Padawan, and he knew enough about the insular order's limitations to take to the depths of Coruscant to solve the mystery of who killed Zam Wesell.

Obi-Wan's youth made this apparent paradox more clear. He almost didn't become a Jedi at all, shipped off at age thirteen to the Jedi Agricultural Corps when no Master would take him as an apprentice. In time, Qui-Gon Jinn did so—only to see his apprentice renounce

the Jedi after falling under the spell of a youth-based revolution on the planet Melida/Daan. Qui-Gon accepted him back, and Obi-Wan worked tirelessly to make himself into a model Jedi, but he inherited some of his master's independence and skepticism.

Ewan McGregor

Few actors in the prequels have had a tougher task than Ewan McGregor. From his first scene in Episode I, McGregor was measured against the legendary Sir Alec Guinness, who played Ben Kenobi in the classic trilogy. McGregor had to be believable as a younger Obi-Wan, but he also had to be himself, claiming the character for his own instead of just "renting the robes."

It's a tricky balancing act this gifted actor (capable of everything from *Trainspotting* and *The Pillow Book* to *Moulin Rouge* and *Black Hawk Down*) has pulled off. McGregor has worked to imitate Guinness's vocal cadences—what he described to *Star Wars Insider* in Issue #60 as "the tune in his voice." At the same time, he's very much himself, bringing an impish charm to his disagreements in Episode I with Qui-Gon and a steely resolve to his exchanges with the rebellious Anakin in Episode II.

ANAKIN SKYWALKER

Anakin Skywalker's time in the Jedi Order has been difficult from the beginning. He was much older than other new apprentices, and he knew from the start that Obi-Wan took him as a student only because it had been Qui-Gon's dying wish. And there were the whispers around the Jedi Temple that Anakin was not just a vastly talented Force-user but also the embodiment of an ancient prophecy.

Anakin often seemed more interested in tinkering with droids than in pursuing his studies. He snuck out of the Jedi Temple to race parawing

gliders in Coruscant's garbage pits. He was careless with his lightsaber and quick to disagree with his Master even in public. Even his dark leather jerkin seemed a calculated rebellion against the Jedi Order and its ways.

There were more disquieting episodes. When he was 12, Anakin killed an alien Blood Carver in an angry rage during a mission to Zonama Sekot. Soon after constructing his first lightsaber, he used it to execute the pirate Krayn, whom Anakin knew from his days as a slave. When Anakin received a solo mission—to guard Padmé Amidala—Obi-Wan watched him go anxiously. Would Anakin make his Master proud or yield to his darker impulses?

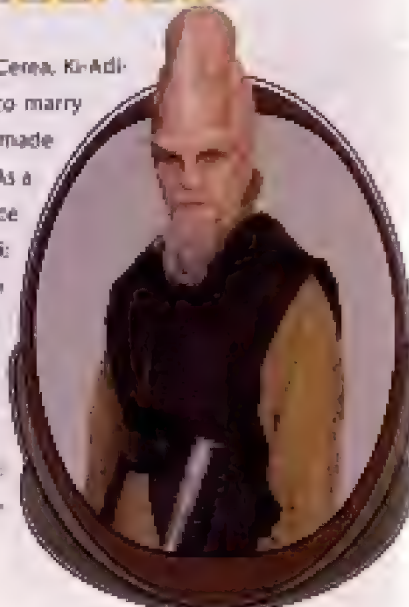
Hayden Christensen

Despite the fun of playing a character who becomes one of cinema's most recognizable villains, Hayden Christensen hopes there's a lesson for the audiences of the *Star Wars* movies. "One of the ideas is that no matter how minute, everything is part of a larger scheme. It all gradually [contributes] to going down a certain path. The moral is that you've got to be very aware of the choices you're making."

Christensen sees Anakin's problem as his rejection of Obi-Wan's guidance. "Anakin is overly confident and too sure of himself. A part of his mentality is, if he is the greatest Jedi ever, why does he have to follow anyone's guidance? It's that confidence that makes for his propulsion toward the dark side. I thought it was very well justified how he's going to go bad. I thought in many ways it paralleled how any human being would gradually, through their reaction to certain happenings, actually go bad."

THE JEDI COUNCIL KI-ADI-MUNDI

A cone-headed Jedi Knight from Cerea, Ki-Adi-Mundi was one of the few Jedi to marry and have children—a concession made in light of Cereans' low birthrate. As a child, Ki-Adi's ability with the Force attracted the attention of the Jedi; his father agreed to give him up in hopes that a Cerean Jedi would one day stop the raiders who had long tormented Cerea's farmers. After more than two decades of training under Yoda, Ki-Adi returned to Cerea and ended the raiders' reign of terror.



By the Battle of Naboo, Ki-Adi was the only Jedi Knight to serve on the Jedi Council. Later, as a Jedi Master, Ki-Adi fought at the Battle of Geonosis, serving as a key member of a raiding party that was captured even as battle raged in the arena. He was herded into the arena with the other Jedi just in time for the Republic's clone armies to arrive.



Silas Carson

Underneath that extra-large cranium is Silas Carson, *Star Wars'* Man With a Thousand Faces. In Episode I,

Carson played no fewer than four roles: Ki-Adi-Mundi, Nute Gunray, Lott Dod, and the pilot of the Naboo Royal Cruiser destroyed at the beginning of the movie—your lone chance to see Carson without a heavy mask or extensive makeup.

For Episode II, Carson returned to play Ki-Adi and Nute, signing up for more long hours in a makeup chair and extended periods of sweating in the heavy mask and robes of a Neimoidian. But Carson also got to show off some new moves, working with stunt coordinator Nick Gillard to learn the finer points of lightsaber dueling.

PLO Koon

A Kel Dor Jedi Master from Dorin, a frigid world with a thin and poisonous atmosphere, Plo Koon was never seen in an oxygen-rich environment without his protective goggles and breath mask. Without them, he would have been quickly blinded and ill.

The Kel Dor Jedi Master's strict morality and willingness to dish out physical punishment made him well known. He accompanied Ki-Adi-Mundi during the Battle of Geonosis.

Not Your Father's Walrus Man

As any fan old enough to own a vintage Hammerhead or Walrus Man figure can attest, the background characters from the original *Star Wars* got by with the nicknames given them by the film crew. It was more than a decade before companies such as West End Games and Decipher started naming all those cool aliens and background characters.

These days, most background characters hit the screen with names and life histories. Episode I's Live Action Creature Effects Supervisor, Nick Dudman, named Plo Koon. Dudman had called his son "Plonkoon" during the first year of his life, and he gave that name to the masked Jedi. George Lucas saw the name written down, crossed out the "n," and Plo Koon was anonymous no more.



Alan Ruscoe & Matt Sloan

In Episode I, Plo Koon was played by Alan Ruscoe, who also portrayed Daultay Dofine. Ruscoe handed the role of Plo to Matt Sloan in Episode II but took over the role of Lott Dod, played in Episode I by Silas Carson (Ki-Adi-Mundi). For the men behind the masks, "Six Degrees of *Star Wars*" can be quite a game!

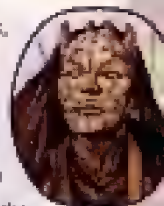
EETH KOTH

A horned Zabrak, Eeth Koth is of the same species as the Sith apprentice Darth Maul, and their childhoods were not without parallels. Darth Sidious took Maul as a baby and brutally trained him to become a fearsome weapon with which he intended to destroy the Jedi. Eeth Koth was born in the slums of Nar Shaddaa and taken into the service of the Force when he was four, but Koth joined the Jedi, and under their tutelage he became a wise and respected Jedi Master serving on the Council. His greatest talent was for Cruciform, a Jedi technique for transcending physical pain.

From Sketch to Screen

Eeth Koth's life before the cameras begins, alas, with a serious demotion. When the story

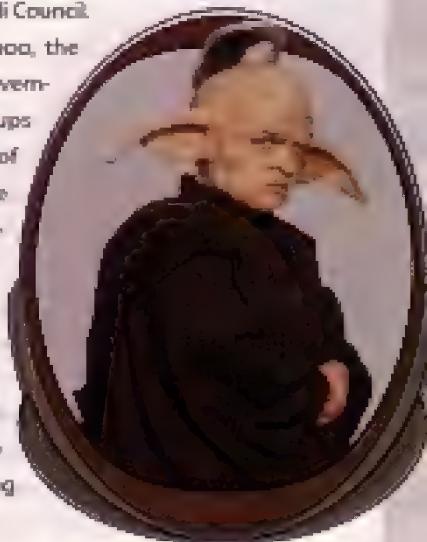
for Episode I was first taking shape, the horned Zabrak was to be the leader of the Jedi Council. For inspiration, Episode I concept artist Iain McCaig turned to a familiar face. Literally: The early sketches of Koth are clearly recognizable as a longer-haired, horned version of Episode I design director Doug Chiang. Actor Hassani Shapi is the man under the horns in both movies.



EVEN PIELL

A long-eared, long-lived Lannik, Even Piell lost an eye fighting seven members of the Red Iaro, a terrorist group that attempted to overthrow his planet's government. In that fight, Piell saved not only Lannik's prince but also two Corellian emissaries—the parents of Adi Gallia, who would later serve alongside Piell on the Jedi Council.

Shortly after the Battle of Naboo, the Red Iaro sought peace with the government of Lannik. The two groups agreed to meet on the rim world of Melastare, and Piell was one of the Jedi dispatched to oversee the negotiations. Among the Red Iaro was Myk'chur Flux Zug—the very terrorist who cost Piell his eye. As it turned out, the Red Iaro hadn't changed their ways. Piell was forced to battle once again to save a Lannik prince; this time, Zug did not survive.



WHO'S WHO IN THE JEDI ORDER

Yoda Man?

Many fans anticipated that *The Phantom Menace*—which featured Yoda, Yaddle, and Even Piell—might hold the answer to an age-old question: What species is Yoda? Although it's been confirmed that Yoda and Yaddle are of the same species, no name, explanation, or history for their species can be found. Piell's remarkable similarity to the other two Jedi Masters initially rekindled interest in the subject, until it was revealed that the similarities were nothing more than coincidental.

Even Piell was portrayed by actress Michaela Cottrell in both Episodes I and II.



SAESEE TIIN

A telepath from Ilotich, the sharp-toothed, horned Saesee Tiin was one of the fiercest-looking Jedi Masters to serve on the Council. An expert pilot, Tiin could often be found behind the controls of his SoroSuub Cutlass-9 starfighter. Tiin's master, the Wol Cabbashite Jedi Ormo Bouri, was slain 10 years before the Battle of Naboo, and Tiin was obsessed with using the Force to communicate with his dead master. He never trained an apprentice and rarely contributed to Council meetings, leading Mace Windu to privately question his value to that august body.

OPPO RANCISIS

Oppo Rancisis' mother was the Blood Monarch of Thissiplas, who gave her child to the Jedi Order as an infant. At 20, Rancisis received word that his younger sister had been slain, making him Thissiplas' new Blood Monarch, if he chose. He did not do so, deciding to remain in the Jedi Order.

By the Battle of Naboo, Rancisis was 174—quite ancient for a Thissipian. His long white hair all but obscured the green skin of his face, and he kept his dagger-tipped fingers folded neatly above his powerful, snake-like tail. (You can see him uncurl his tail in a scene of the Council chamber in Episode II.) He was an expert in the

art of malacia, a Jedi technique for inducing nausea and dizziness in opponents.

Jerome Blake

The inspiration for Oppo Rancisis came from an unusual source. Episode I storyboard artist Benton Jew was struck by a picture of an old man in a Chinese calendar he saw in the home of a grandparent. One intergalactic snake tail later, Rancisis was born.

Jerome Blake played Rancisis in both Episodes I and II, though he logged the most screen time in Episode I as Rune Haako, Nute Gunray's attaché. That role put Blake side-by-side in many scenes with Silas Carson—appropriately, since only Blake changed roles as often as Carson. In Episode I he's not only Rancisis and Haako, but also the Twi'lek Senator Orn Free Taa, the Anx Senator Hroox Ryyder, a

member of Lott Dod's Senate delegation, and Republic Vice Chairman Mas Amedda. The last role is your only chance to see what Blake really looks like, but that trick only works for Episode I. David Bowers took over the role in Episode II.

Khan Bonfils & Jesse Jensen

In the Jedi Council scenes, Khan Bonfils was the actor behind Saesee Tiin in *The Phantom Menace* and *Attack of the Clones*. In the latter film, Jesse Jensen donned the mask when the prosthetic makeup turned out to be the wrong size for its intended face—that of Jesse's brother, Zachariah. Zac did not miss out, however: See Kit Fisto.

COLEMAN TREBOR

If Coleman Trebor had been a little quicker, the Clone Wars might have stopped before they started.

Appointed to the Jedi Council after the death of the Quermian Jedi Master Yareel Poof, this Wuk from the watery planet Sembla boasted a distinctive crest that swept up from his nasal passages and back over his gray head. He earned respect among the Jedi for settling a number of interplanetary disputes, though he was considered more a negotiator than a combatant.

For a moment during the Battle of Geonosis, that label seemed unfair: During the battle in the arena, Trebor leapt to the viewing box and confronted Count Dooku. But before he could act, his distinguished career and his life were extinguished by the blazing guns of Jango Fett.

Rob Coleman

Bob Tucker was a science-fiction writer who loved to slip tributes to his friends and colleagues into his fiction. Since then, using a friend's name for a character in a story is called a Tuckersm.

Coleman Trebor's rather un-spacey name is a tribute to Rob Coleman, animation director for Episodes I and II.





MACE WINDU

If the Jedi had a public face in the waning years of the Republic, it was the tall, striking Mace Windu. Mace often acted as the Council's spokesman and was the Jedi Order's official liaison to the office of the Supreme Chancellor. At Chancellor Finis Valorum's request, Mace dispatched Qui-Gon and Obi-Wan on a secret mission to broker a peace treaty with Trade Federation forces blockading Naboo.

Little did Mace know that a seemingly obscure made dispute would lead to the fall of the Republic.

Many knew of Mace Windu's talent for leadership and diplomacy, but few had seen him in combat. Here too he was impressive, fighting with his unique violet-bladed lightsaber. Shortly before the Battle of Naboo, Mace led a team of Jedi that defeated the aggressive Finichorri; later, he fought off Lannik terrorists on Malastare and traveled to Nar Shaddaa, where he shut down a smuggling ring exporting deadly alk dogs. At the Battle of Geonosis, he led the Jedi who rushed to rescue Anakin, Obi-Wan, and Padmé. There, he dispatched the bounty hunter Jango Fett in single combat.

Samuel L. Jackson

The name "Mace Windu" appears in the earliest drafts of the *Star Wars* saga. In fact, West End Games reused that name long before there was a prequel trilogy, bestowing it on a Squib scavenger from Mos Eisley in an early roleplaying adventure. Samuel L. Jackson created the Mace Windu fans now know. He campaigned for a part—any part—in Episode I. When George Lucas heard that, he cast the popular actor to bring to life the Mace Windu character.

"Mace is pretty much the second baddest guy in the universe," says Jackson. Who could be badder? He answers instantly, "Yoda, of course."

Jackson doesn't begrudge the pint-sized Jedi Master the top spot. "Yoda is a mean fighting machine." He's much less willing to give props to another Jedi with a talent for lightsaber combat. When asked about the prospect of Mace Windu meeting his doom at the hands of Anakin Skywalker, he admits it's possible but remains defiant. "I don't know if he can do it alone."

YODA

Yoda had been a member of the Jedi Council for centuries by the time of the Battle of Geonosis. By then, the aged Jedi Master no longer trained Padawans, instead serving as instructor to all the younglings in the Jedi Temple.

While Yoda could be gentle with his youngest charges, many older students weren't as fond of him, resenting how hard he drove them

and disliking his deep-rooted conservatism. Full-fledged Jedi Knights often felt the same way, but Yoda rarely bent, reminding any doubters that he'd trained Jedi for centuries longer than they'd been alive. One of the rare times he relented was when he acceded to the Jedi Council's decision to allow Obi-Wan to take young Anakin Skywalker as his apprentice.

The sight of Yoda picking his way along the corridors of the Jedi Temple with his cane left many students skeptical of the Jedi Master's combat abilities—Anakin once laughed out loud at the idea of Yoda in battle. But at the Battle of Geonosis, Yoda proved him wrong by out-dueling Count Dooku, who escaped only because finishing off Dooku would have doomed Anakin and Obi-Wan.

Risky Business

Over the course of the *Star Wars* saga, bringing Yoda to life has demanded not one but two filmmaking gambles. The first came in *The Empire Strikes Back*, with the realization that a puppet would play a major character. If Yoda wasn't convincing, the first *Star Wars* sequel wouldn't have been, either. But he was—a tribute to Creature Supervisor Stuart Freeborn and the vocal and puppeteering skills of Frank Oz.

For Episode I, Nick Dudman and his crew created a "younger" puppet of Yoda, again brought to life by Oz. But the seeds of Episode II were contained in a pair of short scenes in which Yoda was an entirely computer-generated character.

Imagine the anxiety at Industrial Light & Magic when its special-effects wizards read the Episode II script and saw the movie would climax with Yoda taking up his lightsaber, Yoda had to be computer-generated.

Fans loved the fight with Count Dooku, and no one batted an eye at the CGI Yoda. Score another one for movie history.



JEDI KNIGHTS KIT PISTO

A Nautilon Jedi Master from the Mid Rim water world of Glee Anselm, Kit Pisto was nearly happy-go-lucky, at least as far as Jedi go. He believed it was his mission to use nature's gifts to help the rest of the galaxy, a philosophy he passed on to his Padawan, the Mon Calamari known as Bant.

Kit Pisto's accepting nature and sense of joy could even extend to combat situations: Amid the chaos of the Battle of Geonosis, he found himself confronted by a rather odd battle droid—one topped not with the elongated, Geonosian-style skull one expected, but with the metal dome of a chattering protocol



WHO'S WHO IN THE JEDI ORDER

droid. Kit Fisto quickly leveled his attacker, allowing himself a grin at the strangeness of it all before continuing the fight.



What's He Smiling About?

The character design of Kit Fisto explains why he seems creepy for a Jedi. Episode II concept artist Dermot Power originally created him as an alien Sith apprentice. When the character evolved into Count Dooku, the design was made more genteel by Power and became one of the many Jedi for the Battle of Geonosis.

Set guard Zachariah Jensen portrayed Kit Fisto in *Attack of the Clones*.

BARRISS OFFEE

Barriss Offee, Luminara Unduli's Padawan, boasted deep blue eyes and tattoos like her Master. Born to unknown parents aboard a passenger line and taken into the Jedi Order as an infant, Barriss was a by-the-book apprentice. She clashed repeatedly with young Anakin Skywalker, whom she saw as headstrong, during their mission to the planet Ansion. Yet her Master had to wonder if the qualities she objected to in Anakin weren't ones she worried about in herself.

After all, Barriss could be tempted by a finely made piece of jewelry or admit that she loved the chance to visit as many worlds as possible.

On Ansion, a pair of Alwari, Kyakhta and Bulgan, kidnapped Barriss. She used the Force to heal the two nomads' damaged minds, earning their gratitude and making them allies to the Jedi's mission.



Nalini Krishan

Nalini Krishan, the actress who played Barriss Offee, was born in Fiji and is of Indian and Nepalese descent. Besides appearing in a number of Indian films, she has been an extra in the Kate Winslet/Harvey Keitel movie *Holy Smoke*, as well as *Quiet American* and *The Game Show*. She is also set to appear in a forthcoming TV movie, *Area 23*.



AAYLA SECURA

The blue-skinned Twi'lek Aayla Secura entered the Jedi Order as the Padawan of Quinlan Vos, a Jedi from Kiffu. In an effort to solve the puzzle of the drug glitteryll, Aayla and her Master ran afoul of Aayla's uncle Pol Secura, a member of the Twi'lek Ruling Council. The spice wiped both Aayla and Quinlan's memories. Quinlan was abandoned on Nar Shaddaa, while Aayla was disguised and hidden among her uncle's retinue of dancing girls.

After the death of Pol Secura, Quinlan asked the Jedi to bring Aayla back to Coruscant for retraining in the Jedi ways. But all Aayla remembered was that Quinlan was responsible for the death of her uncle. Seeking vengeance, she traveled to Kiffu's sister world of Kiffex, where she fell under the sway of a fallen Anzati Jedi, Volte Karkko. Quinlan had to fend off his apprentice's attacks and defeat Karkko before freeing Aayla and restoring her memories. By the time of the Battle of Geonosis, Aayla had become a Jedi Knight.



Twist of Fate

Episode II was in the latter stages of post-production when Dark Horse Comics's cover for *Star Wars* #33 caught George Lucas' eye. Enter Amy Allen, a production assistant at Industrial Light & Magic, who would play the part, and Costume Supervisor Gillian Libbert, who found a Twi'lek headdress, picked out fabric, and designed Allen's outfit with input from Lucas.

After four days of shooting—under hot lights and in front of the “green screens” used as placeholders for digital backdrops—Aayla was ready to take her place in Episode II. You can see her in the Jedi Temple and over Mace Windu's shoulder in the shot where the Republic gunships swoop over the arena to save the remaining Jedi from execution at the hands of the droid army.

It might seem like Allen arrived very late to become a part of Episode II, but in the digital world of *Star Wars* filmmaking, it's never

CHASING AAYLA

Attack of the Clones changed Amy Allen's life.

After graduating from San Francisco State in 1999 with a film degree, Allen was already pining for home in Los Angeles. A friend recently hired at Industrial Light & Magic passed along her resume, however, and two weeks later she was hired as a production assistant.

Two years later, she was promoted to Jedi knight.

"It was pretty intense at times," Allen says of shooting Episode II. "We were working Saturdays, and usually each night until 10:00 p.m. We did a ton of blue-screen shoots."

As the release of Episode II drew near, Allen's co-workers suggested that her role might provide her with new opportunities. "A lot of guys that I worked with said, 'You never know where this might lead. You could end up doing conventions and making a career out of this.'"



no later—as Allen herself could tell you. One of the changes made to Episode I for its DVD release was replacing the human aides in the emotional box of the corpulent Orn Free Taa with Twileks. Who's one of the new Twileks? Amy Allen.

SHAAK TI

Life as a Jedi was a struggle for Shaak Ti, a striking Jedi with red skin, black eyes, and a blur of patterns on her cranial horns and long head-tails. Her species, the Togruta, hail from Shili, where they live in densely populated tribes. The intricate patterns and colors on their head-tails evolved to confuse predators. These head-tails are called Lekku after the similar organs boasted by the better-known Twi'lek species.

Long eons of crowding have given Togrutas the innate ability to sense other bodies close to their own, something that proved a great aid to Togruta Jedi in combat. It has also given them a fear of isolation; Shaak Ti always had to struggle with bouts of loneliness in her solitary life as a Jedi.

Life Imitates Art

Episode II conceptual artists Dermot Power and Iain McCaig's original vision for Shaak Ti made it all the way to the Jedi Master's final design.

Shaak Ti was played by Orli Shoshan in *Attack of the Clones*.

LUMINARA UNDULI

Few Jedi were as exotic looking as the near-human Jedi Knight Luminara Unduli, with her huge dark blue eyes and diamond-tattooed hands and chin. Luminara dressed exotically too, eschewing simple Jedi robes for an elaborate cowl and dark umber garb ornamented at the wrists and down the front.

Obi-Wan and Anakin accompanied Luminara and her apprentice Barriss Offee on a mission to Anison in the early days of the Separatist Crisis. On Anison's plains, Luminara showed her talents not only with a lightsaber but with the Force as a tool: She demonstrated her power by manipulating thousands of grains of sand into a halo around herself during a dancing exhibition. She also showed her command of less mystical matters, offering Obi-Wan counsel about training a Padawan and impressing the Alwari nomads as a wise speaker and a good listener. In Episode II she appears with Barriss during the meeting in Supreme Chancellor Palpatine's office and during the Battle of Geonosis.

Mary Oyaya

The woman under those tattoos is Kenyan actress Mary Oyaya, who began her career as a model for the likes of Gucci and Sergio Rossi before turning to acting. Before Episode II, she appeared in commercials for high-tech company Hewlett-Packard and as an extra in 1999's *Lost Souls* and the Sci-Fi Channel's original series *Farscape*.



"In the back of my head I thought, 'Wow, that would be really great if it worked out,' but I didn't bank on it because I knew it was a long shot."

When she attended *Star Wars Celebration II* in Indianapolis, Allen began to believe her coworkers might be onto something. "This could be a lot of fun and a great way to make a living. It's not like a normal job. You work a couple of weekends, and then you have a lot of time on your hands."

"Now I could move back to Los Angeles," admits Allen. "It meant walking away from a really great company," she adds with a note of regret.

At Celebration II, Allen met Jan Duursema, the artist who created Aayla Secura with writer John Ostrander for Dark Horse Comics. Now that the Jedi has appeared on-screen, Duursema has begun using Allen as a model.

The artist has also given Allen a crash-course in Aayla Secura. "I know a lot more than I did," says Allen. "She emails me a couple times a week."

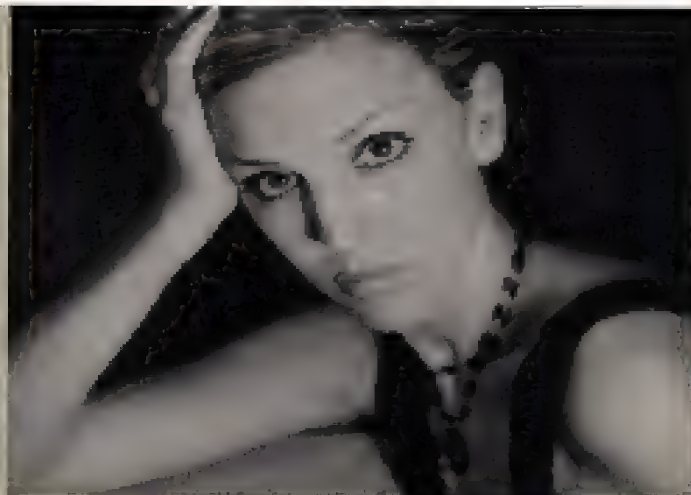
Allen knew little about comics in general, but now she's meeting fans at conventions all over the U.S. While the fans at Celebration II knew a lot

about her *Star Wars* character, she appreciates the diversity and fervor of comics fans, too. "I didn't know how big comics were. It's amazing."

Despite having no lines and very little screen time, Allen thinks Aayla has struck a chord with fans, especially female fans of all ages. "A lot of girls are really responding to the story and the character."

Allen is taken with her on-screen alter ego, too. "I love the way she looks, and I like the fact that she's not covered. That's not the case with a lot of Jedi characters. Everyone's always in these elaborate, heavy robes."

Allen needn't look far for physical inspiration. Duursema is an avid kickboxer and martial artist. Now Allen is thinking of following in the artist's footsteps, but she must do so without the benefit of the Force.



If she did have Jedi powers, "Living in LA, I may be tempted to use the dark side," she laughs.

Allen isn't sure whether she prefers working in front of the camera or behind it. "It sparks some kind of fire in me, but I have to figure out what I need to do. If it's conventions for a few months and then seeing what road I'm going to take, I'll do that. But—absolutely—I'm going back into film."



FIGHT

JEDI LIGHTSABER COMBAT



SABER

Throughout the ages, various forms of sword fighting have expressed different cultural philosophies. The swordplay of Alexandre Dumas' Musketeers was not so much a practical means of defeating an enemy as an art of interaction, in which honor was more important than even survival. The highly disciplined samurai of Japan invested their swords with great ritual significance, while the crude pirates of the Spanish Main used their cutlasses like butchers' knives, reflecting their lack of respect for life. As always, in cultural expression one may read clues to identity.

So too in the Star Wars universe, where Jedi and Sith duel with ancient weapons known as lightsabers. To the uninitiated, lightsaber combat can seem like a confusing blur of swipes and blade clashes, but on close examination, the secrets of the Jedi Knights become clear. To understand the combat of these warriors, we must delve into the sacred history of the fabled Seven Forms of Jedi lightsaber combat and look at how these have played out in the Star Wars saga. Only then can we understand the extraordinary combat moves of Yoda, perhaps the greatest lightsaber master the Jedi Order has ever seen.

by DAVID WEST REYNOLDS

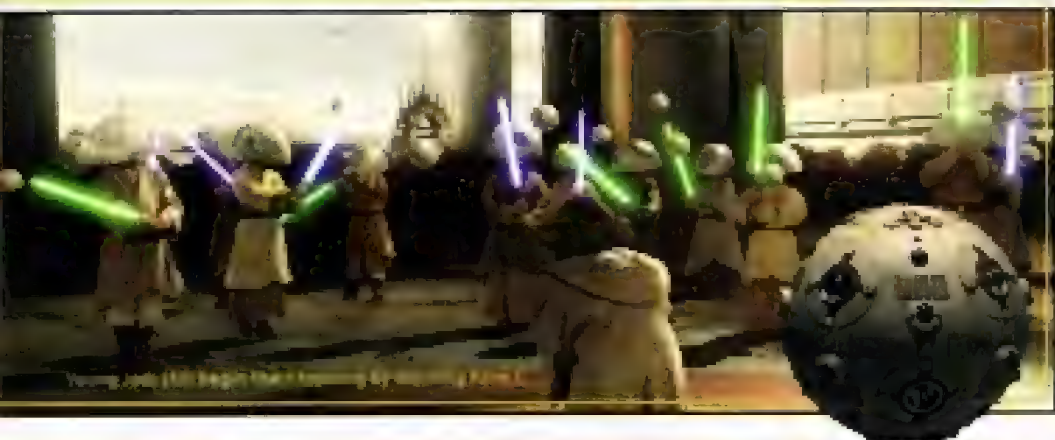
FIGHT SABER

WITH LIGHTSABER COMBAT



THE SEVEN FORMS

Since the dawn of Jedi history, seven fighting disciplines have arisen, known as the Seven Forms. The Forms represent differing styles and philosophies of combat. Each Form has its respective merits, and as seen in *Attack of the Clones*, all of them are still in use.



Form I

Millennia before the Clone Wars, advanced technology replaced metal swords with energy-beam lightsabers. In this transition the first Form was born. Jedi Masters created Form I from ancient sword-fighting traditions, since the principles of blade combat remained much the same. The basics of attack, parry, body target zones, and the practice drills called velocities are all here.

Form II

The ultimate refinement of lightsaber-to-lightsaber combat became Form II, advancing the precision of blade manipulation to its finest possible degree and producing the greatest dueling masters the galaxy has ever seen.

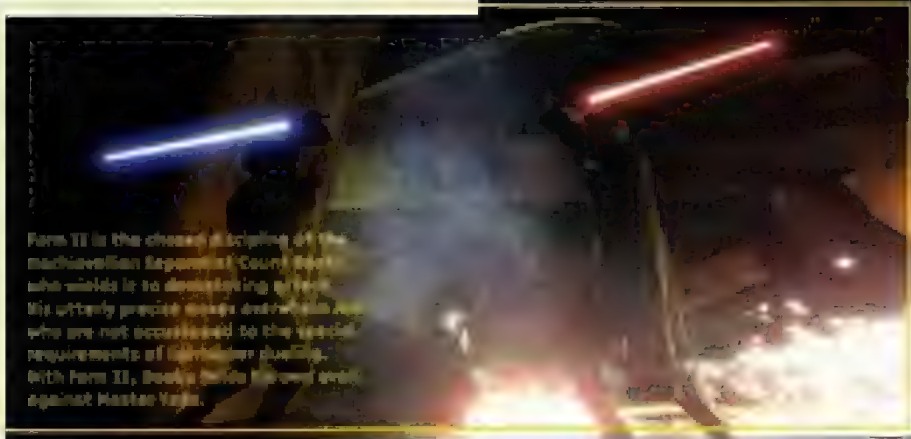
Today Form II is an archaism studied by almost no one in the Jedi Order, because it is not relevant to current tactical situations, in which Jedi enemies rarely fight with lightsabers. Even with the resurgence of the Sith, confrontation of an enemy with a lightsaber is an exceedingly rare

prospect for a Jedi, so they continue to focus on more practical Forms. Sith expecting to battle lightsaber-wielding Jedi, however, find Form II a powerful technique.

Form III

The third great lightsaber discipline was first developed in response to the advancement of blaster technology in the galaxy. As these weapons spread widely into the hands of evildoers, Jedi had to develop unique means of defending themselves. Form III thus arose from "laserblast" deflection training. Over the centuries it has transcended this origin to become a highly refined expression of non-aggressive Jedi philosophy. Form III maximizes

During the fateful duel with Darth Vader on board the Death Star, the tall and powerful Sith Lord cannot break old Obi-Wan's defenses until Renobi voluntarily yields.



Form II is the chosen discipline of the machievellian Separatist Count Dooku, who wields it to devastating effect. His utterly precise energy destruction is who are not accustomed to the special requirements of lightsaber dueling. With Form II, Dooku's blade flowed over against Master Yoda.

defensive protection in a style characterized by tight, efficient movements that expose minimal target area compared to the relatively open style of some of the other forms.

Obi-Wan Kenobi takes up a dedication to Form III after the death of Qui-Gon Jinn (who favored Form IV), since it was apparent to Kenobi that Jinn's defense was insufficient against the Sith techniques of Darth Maul. True Form III masters are considered invincible. Even in his elder years, Kenobi remains a formidable Form III practitioner.

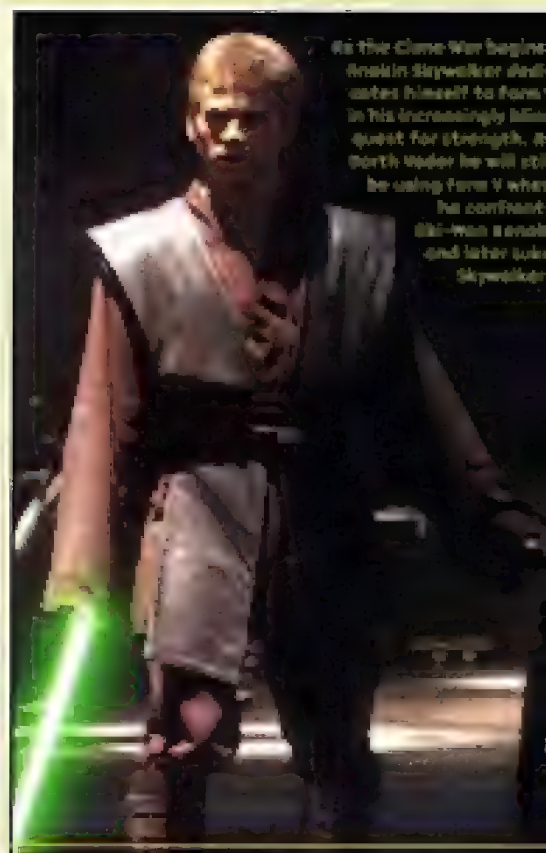
Form IV

Form IV is the most acrobatic Form, heavily emphasizing Jedi abilities to run, jump, and spin in phenomenal ways by using the Force. Masters of Form IV incorporate all of the ways

in which the Force helps them go beyond what is physically possible. Their lightsaber combat is astonishing to watch, filled with elaborate moves in the center of which a Jedi may be all but a blur. Yoda, with his deep emphasis on the Force in all things, is a Form IV master. Form IV was also the chosen discipline of Qui-Gon Jinn and the early choice of his apprentice Obi-Wan Kenobi.

Form V

During an era when Jedi were called upon to more actively maintain the peace in the galaxy, Form V arose alongside Form IV to address a need for greater power among the Jedi. Jedi Masters who felt that Form III could be too passively developed Form V. A Form III master might be undefeatable, but neither



As the Clone War begins, Anakin Skywalker dedicates himself to Form V in his increasingly blind quest for strength. As Darth Vader he will still be using Form V when he confronts Obi-Wan Kenobi and later Luke Skywalker.



Obi-Wan Kenobi and Qui-Gon Jinn employ acrobatic Form IV work during their battle against Darth Maul in the Temple of the Jedi Masters.

could he necessarily overcome his enemy. Form V focuses on strength and lightsaber attack moves. This Form exploits the ability of the lightsaber to block a blaster bolt and turns this defensive move into an offensive attack by deflecting the bolt deliberately towards an opponent. A dedication to the power and strength necessary to defeat an enemy characterizes the philosophy of Form V, which some Jedi describe by the maxim "peace through superior firepower." To some Jedi Knights, Form V represents a worthy discipline prepared for any threat; to others Form V seems to foster an inappropriate focus on dominating others.

Form VI

In the time of Palpatine's Chancellorship, Form VI is the current standard in Jedi lightsaber training. This Form balances the emphases of other forms with overall moderation, in keeping with the Jedi quest to achieve true harmony and justice without resorting to the rule of power. It is considered the "diplomat's Form" because it is less intensive in its demands than the other disciplines, allowing



FIGHT SABER



makes for a much more difficult execution than the graceful, linked move sequences of Form IV. Form VII requires the intensity of Form V, but much greater energy since that focus is wielded more broadly. Form VII draws upon a deeper well of emotion than even Form V, yet masters it more fully. The outward bearing of a Form VII practitioner is one of calm, but the inner pressure verges on explosion. Form VII is still under development since so few can achieve the necessary mastery to advance the art.

Jedi to spend more time developing their skills in perception, political strategy, and negotiation. In practice, Form VI is a combination of Forms I, III, IV, and V. Young Jedi spend their first few years studying Form I and then a year or two with each additional Form before completing their training. By comparison, a Form VI master will spend at least ten years studying only that form after completing the basic Form I training. Form VI well suits the modern Jedi's role in the galaxy, in which a Knight overly trained in martial combat might be at a loss to resolve a complex political conflict between star systems. However, full masters of other Forms sometimes consider Form VI to be insufficiently demanding.

Form VII

Only high-level masters of multiple Forms can achieve and control the ultimate discipline known as Form VII. This is most difficult and demanding of all Forms, but it can eventually lead to fantastic power and skill. Form VII employs bold, direct movements, more open and kinetic than Form V but not so elaborate in appearance as Form IV. In

addition to very advanced Force-assisted jumps and movements, Form VII tactics overwhelm opponents with seemingly unconnected staccato sequences, making the Form highly unpredictable in battle. This trait



This spiritless dangerous requires cuts precisely close to the Sith intensity of focus on physical combat ability. Mace Windu is one of the only current practitioners of Form VII.

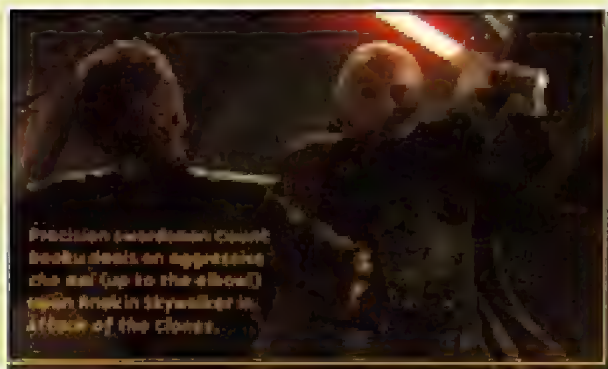
THE MARKS OF CONTACT

All Jedi Forms involve the same "marks of contact," target objectives organized as categories of damage lightsaber-wielders can inflict upon their opponents. In the names of these marks, the language of the earliest Jedi sages has come down unaltered to us today. The ancient traditional marks of contact help focus a Jedi's attacks and defenses on a few clear categories rather than diffusing awareness across an infinite number of possibilities. Most of the marks of contact can be seen in *Attack of the Clones*, and this pattern appears throughout the *Star Wars* saga.

Language of Disarming Weapons

sun djem ["sun-jem"]

Sun djem [disarming] was a goal of early Form I masters, since destroying an opponent's lightsaber could win victory without causing injury—always a Jedi aspiration. However, the advances of Form II soon made sun djem nearly impossible, since combatants trained studiously against having their weapons taken or damaged.



Precision swordman Count Dooku deals an aggressive *cho mai* (up to the elbow) again Anakin Skywalker in *Attack of the Clones*.

since it causes the least visible injury to the opponent's body. *Shiak* can thus express Jedi respect for an opponent and the living Force even as it delivers a fatal blow.

Wound

shiim ["she-eeem"]

Any kind of wound with the edge of the lightsaber blade is *shiim*. An inconclusive mark of contact, *shiim* is considered inferior to other marks that decisively end a battle. Its appearance thus expresses struggle with a powerful opponent.

Stab

shiak ["she-ack"]

Jedi tradition considers *shiak* (stabbing) an honorable method of inflicting serious injury

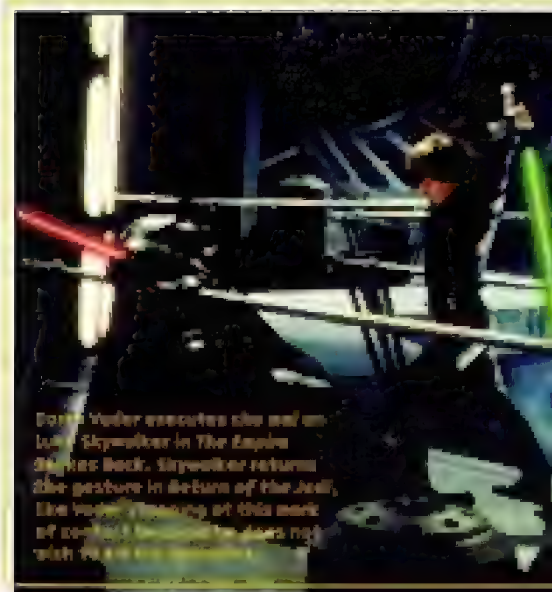


Obi-Wan Kenobi is so well trained to deliver the *shiak* when ambushed that we see him do it in an distinctive flash in *A New Hope* and in *Attack of the Clones*.

Cut off Weapon Hand

cho mai ["cho-my"]

Cho mai instantly ends an opponent's ability to use a weapon but does not kill, making *cho mai* a preferred Jedi move. The precision of cutting off only a hand is considered the mark of a superior lightsaber master.



Darth Vader executes the *cho mai* on Luke Skywalker in *The Empire Strikes Back*. Skywalker returns the gesture in *Return of the Jedi*, the final meaning of this mark of contact because he does not wish to kill his opponent.



Obi-Wan Kenobi suffers *shiak* to his arm and *shiak* to his leg by Count Dooku in *Attack of the Clones*.

FIGHT SABER

OF LIGHTSABER COMBAT

Cho sun is a serious but non-lethal defensive move against an aggressive opponent, typical of Kenobi's chosen lightsaber discipline Form III.

Cut Off Weapon Arm

cho sun ["cho sun"]

Cho sun (dismembering), cutting off an opponent's entire weapon arm, is a move lacking the precision and elegance of cho mai, but cho sun is the move most often necessary under surprise combat conditions or where no chances can be taken.

Otherwise Maim

cho mok ["cho mock"]

Cho mok (maim) describes the cutting off of an opponent's leg or (in the case of non-humans) other limb or appendage such as lekku (head-tails).



Behead

sai cha ["sigh cha"]

Sai cha, from the ancient words for "separate" and "head," describes the chilling Jedi ability to behead an opponent in a flash of the lightsaber. Jedi commit sai cha only when battle is at its most deadly serious and threatening, or when an opponent is considered extremely dangerous even to a fully trained Jedi.

Cut Body in Half

sai tok ["sai tock"]

Jedi consider the bisection of a living opponent's body a form of butchery, a desecration to be avoided if possible. The savage extreme of sai tok is thus normally used only against battle droids. We see Qui-Gon Jinn and Obi-Wan Kenobi deliver sai tok to many battle droids in Episodes I and II. Sai tok represents a potentially Sith-like desire to destroy one's enemy, whereas the Jedi goal even in combat is an inner focus on defeating the

danger of opponents rather than hating them and wishing utter destruction upon them.

THE POWER OF THE DARK SIDE
Red crystals are ordinarily unsuitable for lightsabers, since they are less stable than the customary green and blue crystals Jedi use for the blade generators in their lightsabers. However, red crystals glow in their lightsabers when energized by the dark side harmonic vibration when energized in this way, red "Sith" crystals can actually produce a stronger blade that has the rare potential to "break the blade" of Jedi lightsabers, overloading the energy matrix and instantly burning out the saber of the unfortunate opponent. This rarely happens, but it is a known and frightening possibility in combat.

Obi-Wan Kenobi resorted to sai tok to cut Darth Sidh, a brutal move that drove partly from Obi-Wan's rage at Sidh's murder of Qui-Gon Jinn.

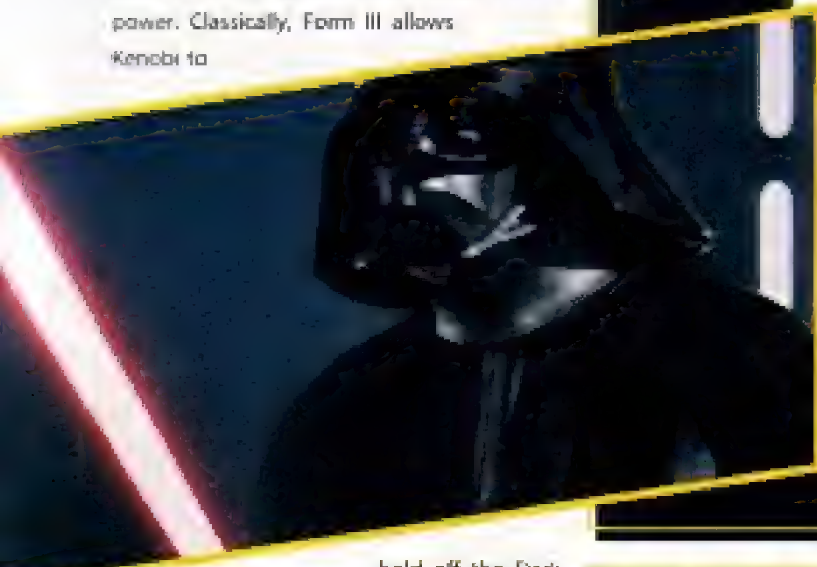


LIGHTSABER COMBAT THROUGH THE STAR WARS SAGA

A New Hope

When Obi-Wan Kenobi duels his former apprentice Darth Vader on the Death Star, both combatants know that they are but shadows of their former selves. Neither has fought another lightsaber-wielder for many years. Kenobi is an older man, and Vader a cyborg crippled by the lingering pain of the injuries that make his life-support suit necessary. Nonetheless, it is a life-and-death battle pitting Kenobi's defensive Form III mastery against Vader's angry Form V power. Classically, Form III allows Kenobi to

Obi-Wan deploys his blade using a slow materialization setting for maximum stability, since he is about to face a red Sith blade that could potentially cut through his own.



hold off the Dark Lord but cannot bring him victory against the more powerful Form V. Kenobi instead chooses to surrender his body and become one with the Force. Kenobi's successful effort baffles Vader as his old master's body disappears at the moment of death.

The Empire Strikes Back

By the time of the Battle of Hoth, Darth Vader has consolidated his position within the Empire as the favored agent of the Emperor. Within the armed forces Vader now holds absolute power over the higher Imperial officers who scorned him earlier in his career.

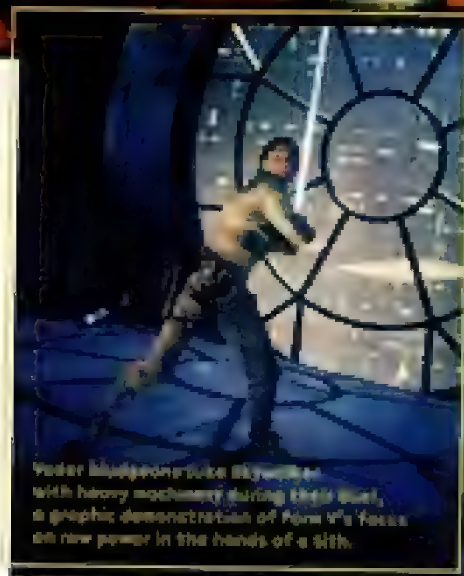


Luke Skywalker instinctively uses parhelia on the image of Darth Vader in the cave on Dagobah, an indicator of his hatred of Vader at the time.

This situation reflects Vader's greater mastery over himself and over the Force in the time since the Battle of Yavin, an improvement that is readily apparent in his lightsaber style during the duel with Luke Skywalker on Bespin. Vader has largely freed himself of pain through the Force in the years since the Battle of Yavin and, by practice with living opponents both willing and unwilling, he has advanced his lightsaber technique. Baron Orman Tagge serves as testament to Vader's technique by this era.

FIGHT SABER

JEDI LIGHTSABER COMBAT



Vader bludgeoned Luke Skywalker with heavy machinery during their duel, a graphic demonstration of Form V's focus on raw power in the hands of a Sith.

precisely blinded in both eyes by Vader's blade in a duel. Vader is thus a far more formidable foe on Bespin than he was against Ben Kenobi on the Death Star. His technique lacks the advanced polish of study with lifelong masters, but he wields his Form V power with utter confidence against Luke Skywalker, masterfully taunting Skywalker as he seeks to dominate his spirit in the evil Sith tradition of *dun-moch*.

In his duel against Darth Vader on Bespin, Luke Skywalker reveals himself as an extraordinarily gifted artist with the blade who has largely taught himself. After a single brief session with Obi-Wan Kenobi years ago, and only short time with Yoda, Skywalker is able to hold up against a Dark Lord of the Sith at the height of his powers. It is only Vader's much greater experience that gives the Dark Lord the dominant edge in the battle.

Return of the Jedi

By the time of the Battle of Endor, Luke Skywalker has studied some lightsaber technique from Obi-Wan's journal and greatly advanced his abilities. Without a Master, such advancement would be nearly impossible for most, but Skywalker's unparalleled aptitude makes him a match for Darth Vader in their fateful duel onboard the second Death Star. Both are limited, Vader by his cybernetic body parts and Skywalker by his relative lack of experience dueling. But Skywalker's skill at blaster deflection is highly refined, and his lightsaber technique is so superb that he is able to duel the Dark Lord on even footing—and finally able to defeat a man who is a powerful living product of the ancient Jedi sword traditions from time immemorial. Such an achievement with little formal training is a testament to

YODA'S LEGACY

As they teach in the Temple, fighting styles are philosophical styles, and all battles are really battles of spirit. It is therefore interesting to observe that almost all of Yoda's distinctive approach to the Force that determines not only his fighting style but much of the struggle that we see between the Jedi and the Sith. Yoda teaches open-mindedness far more than other Jedi Masters, and this leads to both great and terrible things in his disciples. In identifying what happened to the "missing" planet Kamino, Yoda's young students are able to imagine a corruption of data in the Jedi Archive that the Archive's own degtor could not, because they think for themselves. But Yoda's other students—and their successors—pursue independence to other effects: Count Dooku leaves the Jedi Order and falls to the dark side, while Dooku's apprentice Qui-Gon Jinn repeatedly defies the Jedi Council and insists on training the dangerous Anakin Skywalker, to the ruin of the galaxy. Luke Skywalker, paradoxically, absorbs enough of Yoda's philosophy during his brief apprenticeship on Dagobah that Skywalker then defies Yoda's counsel and goes to Bespin to battle Darth Vader. In the end, Yoda's legacy is the greatest triumph of the Force: It is only Yoda's unique focus on open-mindedness that helps Luke Skywalker to see that his own mentors are wrong. He instead trusts his own belief that the only way to defeat Darth Vader is through the very opposite of *dun-moch*. To conquer Darth Vader, Luke Skywalker creates a new kind of victory. Through a resolute validation of his opponent's spirit, a faith that overcomes all obstacles, Luke finally redeems Anakin Skywalker and brings balance to the Force.

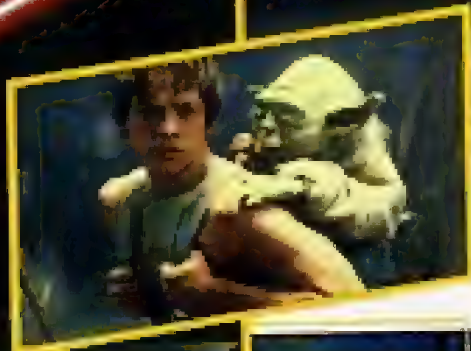
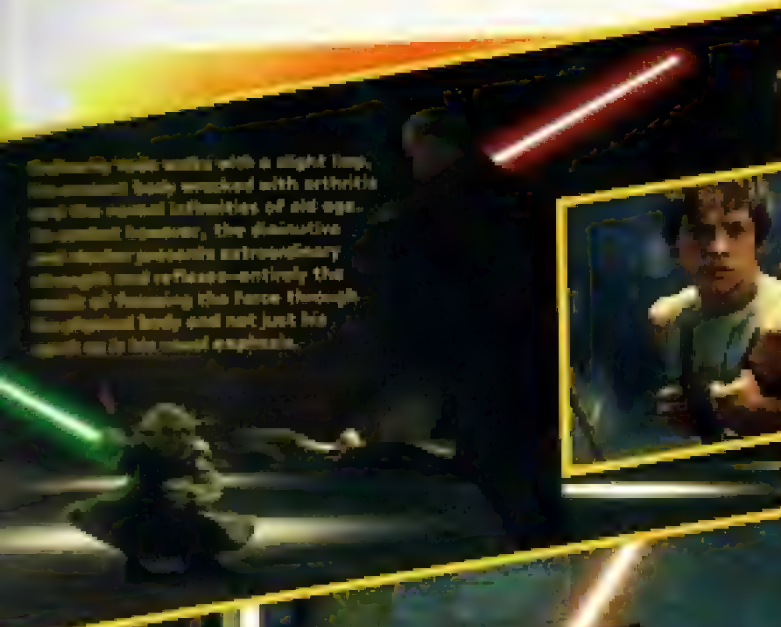
Skywalker's innate abilities and instinctive skill, tremendously strong with the Force, Skywalker never crosses the line into Sith hatefulness and ceases his attack immediately upon rendering his foe helpless—an even more impressive demonstration of self-mastery than his lightsaber skills.



In his final pursuit on Vader, Luke Skywalker mirrors Vader's own Form V technique and responds with a furious demonstration of Form V's raw strength. An observing Jedi Master would be astonished at such instantaneous learning in battle.



Obi-wan Kenobi walks with a slight limp, his ancient body wracked with arthritis and the usual infirmities of old age. In combat, however, the diminutive old master presents extraordinary strength and reflexes—entirely the result of focusing the Force through his physical body and not just his mind as is his usual approach.



Obi-wan Kenobi and Yoda's excellent use of Form IV's acrobatic maneuvers are little more than delaying tactics against the ferocious skills of Darth Maul.



The Phantom Menace

By the time of the Battle of Naboo, Darth Maul is the product of many years of intense training in physical combat skills, and considers himself a master of a corrupt Sith version of Form VII. Maul's utter devotion to Form VII's physical focus is telling: he remains silent during his battle with the Jedi on Tatooine and Naboo, desiring a purely physical victory instead of pursuing the "higher" Sith tradition of *dun moch*—domination of his opponent's spirit, which Sith typically achieve through taunts that expose inner doubts and weakness.

Attack of the Clones

Yoda ever focuses first on philosophy, his centuries-long lifespan giving him the luxury of great patience even for a Jedi. One result of his deep communion with the Force and exceedingly clear inner focus is his transcendent mastery of the lightsaber. Through the Force, Yoda takes Form IV to its highest level.

Yoda's astonishing moves in his epic duel against Count Dooku may be revealed on close examination to be a masterful demonstration of the standard components of Form IV. Yoda's moves flow from one to another in the smooth transitions character-



Maul's overconfidence in his abilities causes him to bookend off his usual Form V routine and engage Dooku with the two most advanced variants of Form IV.

istic of this Form. Three kinds of rotation, or *su mo*, figure prominently in Yoda's style. They are *jung su mo* (spinning), *ton su mo* (somersaults), and *en su mo* (cartwheels). These three moves represent the three possible axes of rotation in three-dimensional space. Together with flying Force-enhanced jumps, the rotational *su mo* moves compose most of Yoda's lightsaber fighting technique, making him the ultimate example of Form IV.

With knowledge of the Seven Forms, we can more clearly perceive the lightsaber action and the dueling philosophies throughout the rich tapestry of the *Star Wars* saga. We can see how characters' natures, and cultures, are reflected in their styles of combat. In all such actions are expressions of identity, and learning to read them for the messages they hold is a worthwhile goal in any universe.

In the words of the Jedi Masters, *solah*, or "It is enough."

Author Dr. David West Reynolds and fencer Jack "Stelen" Bobo derived the "in universe" principles of lightsaber combat based on the action that appears in all five *Star Wars* films to date. An important notice to our readers: these Jedi histories are not stunt choreographies nor instructions from Episodes I and II Stunt Coordinator Nick Gillard, who developed the exciting sequences we see on screen. Do not attempt fencing without proper safety precautions and training.

STARSHIPS

It's the first scene in *Attack of the Clones*—a silver starship, all smooth curves and mirrored reflections. As it slips into the atmosphere of Coruscant amid its starfighter escort, the vessel performs a graceful pirouette. Then it glides above its landing platform, gently settles down, and explodes.

If you ever needed a reminder that you're not in Episode I anymore, this first scene is your wake-up call. Just take a look at Episode II's new settings, Kamino and Geonosis. Both are military manufacturing centers, one coolly sterile, and the other blazingly infernal. Both are filled with obedient drones that line up in neat ranks and march toward certain death. Already, individuality is an endangered species and art is a forgotten luxury. The modular design scheme of the Empire looms on the horizon.

On the eve of the first Clone War there are still a few holdouts that have avoided the rise of ugly industry. Powerful personalities such as Count Dooku possess the resources to build peculiar and even elegant transports, but these vessels seem like butterflies trying to soar in a sky of buzzards. The galaxy is undergoing a sea of change, and nothing illustrates it better than the starships of Episode II.

by Daniel Wallace

HIPS

of Episode II



NABOO CRUISER

NABOO CRUISER

It survives for only a few minutes in Episode II, but the Naboo cruiser makes a dazzling impression that lingers on the retinas even after it becomes a smoldering wreck. A relic of a more peaceful era, the J-type diplomatic barge is shaped like a boomerang and measures nearly a hundred meters across. Two years before Episode II, Padmé Amidala accepted the cruiser on loan from Queen Jamillia to transport her between Coruscant and Naboo in her new role as senator. Its silver sheen marks it as royal property.

Although it lacks weapons, the cruiser can carry four heavily armed Naboo starfighters in plug-in fueling sockets located on the wings' leading edge. Two other features prove that Padmé learned her lesson from *The Phantom Menace*: a powerful shield generator (for escaping enemy blockades) and two hyperdrives (in case one fails).

The Art of Episode II explains that the Naboo cruiser is modeled after the stealth bomber, the black-clad flying wing introduced by the U.S. Air Force in 1996. Going back nearly a half-century for more inspiration, the designers added the engine banks as homage to the B-52 bomber.

STARSHIPS

of Episode II

JEDI STARFIGHTER



Of all the ships of Episode II, the Jedi starfighter arrived earliest to the party. Its design was revealed on starwars.com months before the release of the movie, and collectors soon had a plastic replica by way of Hasbro's sneak-preview toy. Fans could even become Jedi pilots themselves in an eponymous LucasArts game for the PlayStation 2.

It's easy to see why the Jedi starfighter became the standard-bearer for Episode II design. Its shape—a sharp-cornered industrial wedge—is a harbinger of the monolithic Imperial architecture seen in the classic trilogy. A far cry from the candy-colored an deco N-1 starfighters flown by Naboo fighter pilots in *The Phantom Menace*, the Jedi starfighter is a solid scrapper built for an age of war.

Although called the Jedi starfighter, that's clearly just a nickname. The gear-heads at Kuat Systems Engineering know it by the clunky label of the Delta-7 Aethersprite-Class light interceptor. The talented designers of Kuat are also responsible for Episode II's Republic assault ship and will someday crank out mile-long Imperial Star Destroyers. You didn't think that proto-Imperial seal on the side of Obi-Wan's ship was a coincidence, did you? Thanks to the dominance of Kuat over the next thirty years, "triangle ships" will remain quite common.

As seen in the movie, the Jedi starfighter is an understated little number with two laser cannons and a funky hyperspace ring to boost it between star systems. The ship appeared in the public arena long before the movie, and it consequently received a few modifications in its other lives. Hasbro created four additional blasters hidden behind wing panels, allowing their starfighter to go into "battle mode" when enemy toys got too close. Jedi Starfighter, LucasArts' space combat tie-in, added a built-in hyperdrive (eliminating the docking ring for gameplay reasons) and played up the "Jedi" in the title by developing a palette of in-flight Force powers. "It's basically magic in space," explained Daron Stinnett, Jedi Starfighter's director, told *Star Wars Gamer* magazine ("State of the Arts," *Star Wars Gamer* #9). The four powers, Shield, Lightning, Reflex, and Shockwave, allow everything from slow-motion to the venerable "blast everything on the screen" trick that has been a favorite video game move since the earliest days of coin-ops. While it's true that we never see Obi-Wan use any of these abilities in Episode II, Kenobi isn't a Jedi Master yet.

Obi-Wan's droid, R4-P17, is the prototype for other Jedi starfighter astromechs. Jedi starfighter droids are half-sized runts who are welded into place and can't easily leave their port-side spots in the ship's narrow fuselage.



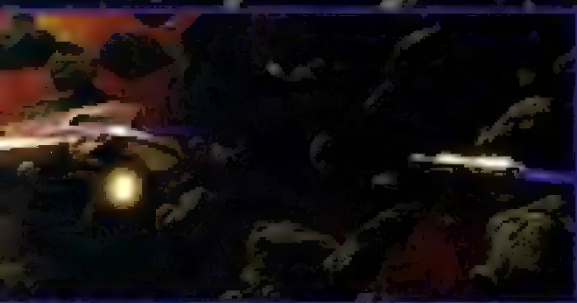
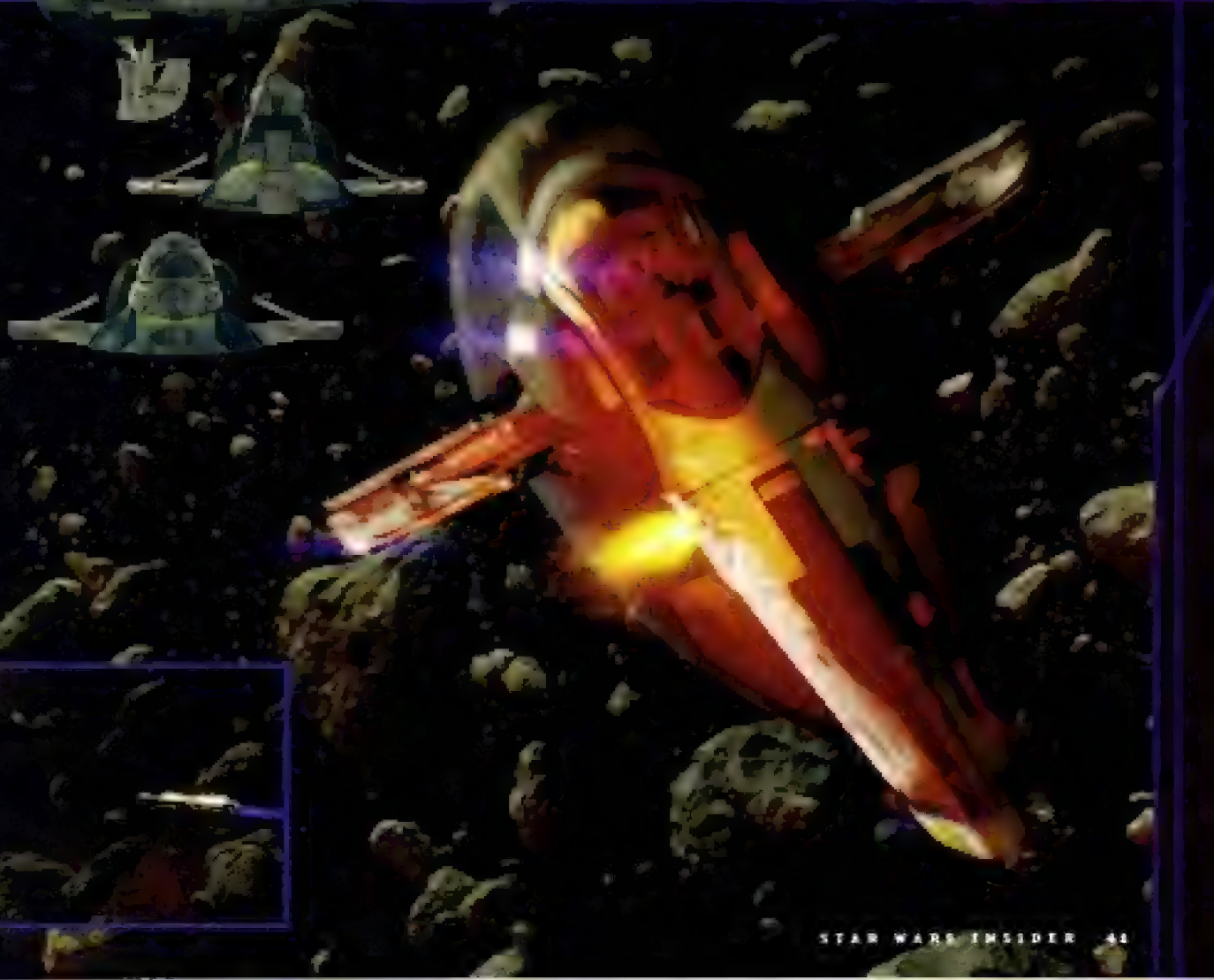
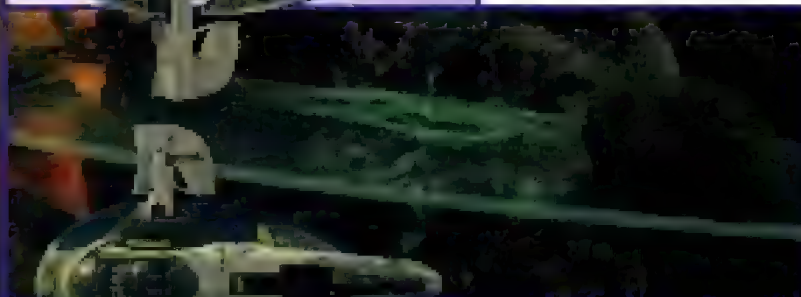
Slave I

Everyone already knows *Slave I* from *The Empire Strikes Back*, right? So what is it doing in an article on the ships of *Episode III*? Two words: seismic charges.

Chief among *Slave I*'s multitude of lethal devices are its seismic charges, weapons that explode like space depth charges producing a dangerous shockwave.

That's just one of *Slave I*'s nasty surprises. Obi-Wan also runs afoul of twin laser cannons, which spray streams of lethal energy. Jango hopes to administer the coup d'grâce with a heat-seeking torpedo, a wicked thing with points and sharp fins that looks like it could take out an entire city.

Slave I is a Kuat Systems Engineering Firespray-class patrol ship. The designers of the LucasArts video game *Bounty Hunter* wanted Jango Fett's signature vessel to be one-of-a-kind and came up with a way to preserve *Slave I*'s uniqueness despite existing references that painted it as just another Firespray. In the game, Jango steals *Slave I* during a jailbreak from the prison world *Qovo IV*, then turns the ship's laser cannons on the other Firesprays, all of them limited-run prototypes. Later on, KSE will resurrect the Firespray line, and in games set during the classic trilogy (such as *X-Wing Alliance*), ships similar to *Slave I* are in abundance.



Geonosian Starfighter

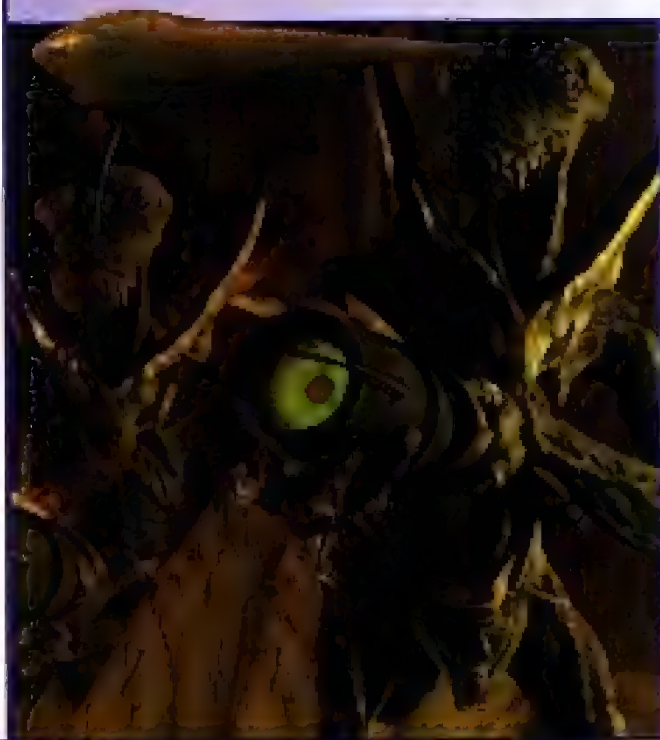
The tentacle-like Geonosians fly their starfighters by scent.

The *Nantex*-class territorial defense starfighter is visible in *Attack of the Clones* primarily in the end battle, when two of the ships escort Count Dooku's hover scooter on the way to the escape hangar. According to the detail-packed diagrams of *Episode II Incredible Cross Sections*, the Geonosian pilots shadowing Dooku received battlefield data through odor sensors embedded in their breath masks, and any orders from flight traffic control would have been received via the release of scent-specific pheromones. Even the ships' steering yokes, though operated manually instead of by inhaling, are fiendishly complicated and designed around alien physiologies.

The Geonosian starfighter's protruding top and bottom prongs resembling an open beak. The "tongue" in the gap between the two prongs is actually a laser cannon. This is the starfighter's only weapon, and if it seems a little wimpy (an X-wing, by contrast, has four laser cannons and two torpedo launchers), the starship compensates by packing 100 tiny repulsor/tractor beam projectors into its forked nose. These projectors can tweak each laser shot to provide dead-on precision. They can also be set to reach out and grapple an enemy vessel at short range.

Each starfighter, comprising 9.8 meters of laminasteel from stem to stern, is assembled by Geonosian hive-dwellers belonging to the Huppla Pasa Tisc Shipwrights Collective. Geonosians born into the pilot caste are raised alongside specific flight computers from the time they reach the pupa stage, unconsciously learning the characteristics of the starfighter that will one day be theirs. It's common for the ships to develop pilot-specific idiosyncrasies, and it's a guarantee that they'll perform poorly if flown by "strangers."

The starfighter's agility is legendary—after all, Geonosian pilots earn their stripes on high-speed patrols through the planet's impossibly crowded asteroid ring. One reason for the nimbleness is the starfighter's engine, an orb that is magnetically suspended in the ship's aft socket. Since the engine doesn't actually touch anything, the frictionless socket can swivel so quickly that Geonosian pilots are virtually unshakable.



Many of the ship designs in Episode II are reminiscent of pulp magazine-wart concepts or comparatively low-tech real fliers such as jet-engine bombers. So it's a surprise to see Count Dooku's solar sailer, which is based on cutting-edge spacecraft technology from NASA.

One of NASA's projects, the Interstellar Probe, could use a carbon-fiber sail to travel beyond the solar system if it is launched in 2010. However, as far back as 1600, Johannes Kepler observed the tails of comets and postulated that the "solar winds" responsible for comet orientation could be harnessed for space travel by means of huge sails. In a related and very retro style of sci-fi (a sub-genre of steampunk), wooden-hulled schooners fly from the Earth to Mars by sailing the breathable ether between planets.

Count Dooku's *Punworcca* J16-class interstellar sloop is much more massive than any three-masted steampunk schooner, but, as *Episode II* *Behind the Cross Sections* writer Curtis Saxton explains, it wasn't quite realistic enough. "Widespread natural energy sources, such as sunshine or solar wind, are not very intense," he says. "Since Count Dooku didn't wait months to navigate the Coruscant approach lanes, we needed to invoke something with more puff than sunshine."

After considering, and rejecting, various sources of propulsion including a Geonosian satellite network and the hyperwave beams of the galaxy-wide HoloNet communications system, Saxton and his Lucasfilm collaborators decided that Count Dooku's super-efficient sail must be a relic from a lost civilization. "After rummaging through old roleplaying game sources, I picked the Gree as the sail's likely makers," says Saxton. "They built a pre-Republic galactic civilization and bizarre technologies which nobody remembers how to use. I suspect that Dooku's ship is automatically pushed by supralight beams from a set of undetectable Gree satellites lost in interstellar space for half a million years or more. No living person understands the system well enough to interfere with it or reproduce it, and thus the technological balance of the *Star Wars* literature is preserved."

The body of Dooku's solar sailer is a close cousin to that of the Geonosian starfighter, only wider, like an overfed clam. Dooku isn't exactly Han Solo when it comes to flying his own ship, so the ball-shaped cockpit is usually occupied by an FA-4 pilot droid. Dooku can usually be found in the sloop's luxurious living quarters, perusing a text from the on-board library or speaking to his master through a secure HoloNet transceiver.



STARSHIPS

of Episode II

TECHNO UNION TRANSPORT

If Episode II actually were a chapter in a 1930s serial, the Geonosians would have been called the Insect Men and the spaceships would have been pulled a little too obviously with thin wires. Instead, the movie draws more subtle conceptual inspirations from its low-tech predecessors, including the title *Attack of the Clones* and the little fin on top of the clone troopers' helmets. But one element would have remained the same no matter what the era—Techno Union foreman Wat Tambor's fleet of Hardcell-class transports.

"Wat Tambor has the quality of Flash Gordon and art deco, a character formed of simple shapes that relate to each other," explains designer Michael Patrick Murnane in *The Art of Episode II*, speaking of the armor-encased being who meets with Count Dooku and other corporate representatives in a conference room on Geonosis. Wat Tambor is a bizarre sight at first glance—is he an alien? A Vader-esque armored human? A droid? The malfunctioning broadcast speaker that passes for his voice box is good for a few chuckles too. Wat is actually a Skakoan and comes from a high-pressure planet. His environmental suit prevents explosive decompression when off world.

Wat Tambor's transports have a similar retro appeal. Three years ago the *insider* took a look at the ships of *The Phantom Menace* and compared them to the "rocket ship" ideal of the *Star Wars* epic's pulp roots. This time around, however, we've got actual rockets. Techno Union vessels recall an earlier age of sci-fi, before anti-gravity flying saucers usurped the public's imagination, back when fictional spaceships needed messy solid-fuel boosters to reach orbit. Says concept artist Marc Gablana, "For the Commerce and Banking Clan ships, George wanted designs that hearkened back to 1950s-style rocket ships."

The Hardcell-class transport takes off from a planet's surface vertically, in a cloud of smoke and fire. Six boosters, each topped off with thousands of gallons of volatile propellant, send the ship into space. But the Hardcell-class transport isn't particularly fast or nimble at sublight speeds. It compensates with a potent hyperdrive system that can zip it across the Republic in record time, the better to check up on the galaxy's far-flung Techno Union factories. In Episode II a number of Hardcell transports stand lined up on the battlefield like ninepins, making them easy targets for the missiles of Republic gunships.





More than a year before the release of *Attack of the Clones*, fans were treated to online documentaries (see Wedge 'Em Out on starwars.com) showcasing the brand-new Jedi starfighter and explaining the conceptual similarities between this nimble one-wheeler and the gargantuan, mile-long Imperial Star Destroyers of the classic trilogy. And the similarities were cool. It was fun to see the familiar triangular shape pop up again, to see the prequels move closer to the look of the classic trilogy, and to relish the irony of the Jedi Knights employing a "bad guy" design. But a starfighter is no substitute for a Star Destroyer, just as a splash is no substitute for a tsunami. When in the prequel trilogy would we start to see some old-fashioned, Imperial-style muscle?

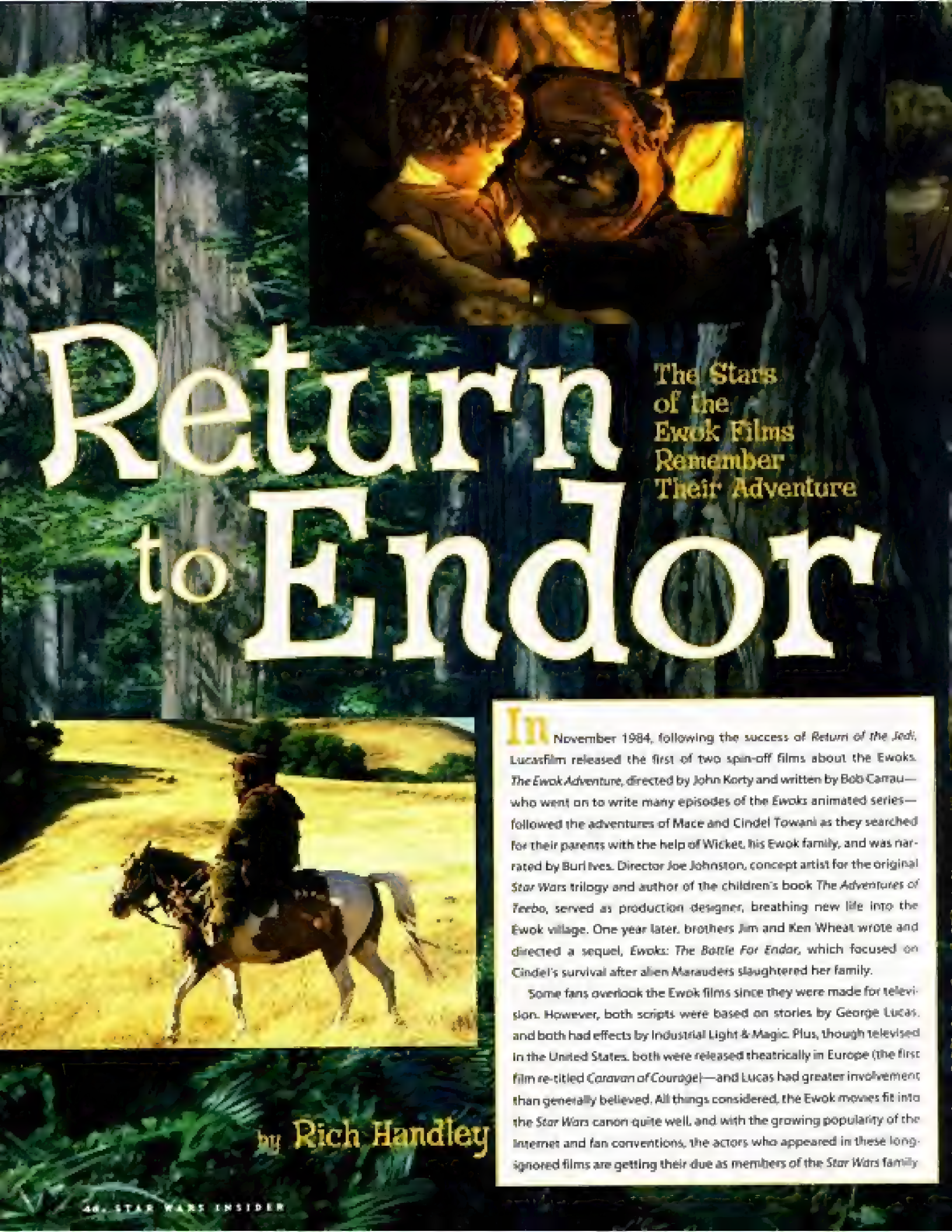
The answer turned out to be much sooner than expected. On May 16, thousands of moviegoers saw what looked like Star Destroyers arrive at the climactic Battle of Geonosis, then lift off from Coruscant at the film's conclusion to wreak more havoc. Okay, Republic assault ships aren't exactly Star Destroyers, but these massive weapons of war are clearly on their way to becoming the Empire's ship of choice.

In art department sketches, the Republic assault ship was labeled the Jedi Troop Transport, but its primary function isn't to schlep Jedi Knights from place to place. Instead, the Acclamator-class transgalactic military transport ship was secretly commissioned by the Kaminoan cloners from Rothana Heavy Engineering and included as part of the "package deal" for the clone army. Since each vessel can carry 16,000 clone troopers, 320 speeder bikes, 48 AT-TE walkers, 80 gunships, and 36 SPHA-T units (those giant mobile guns that take down a Trade Federation core ship in the movie), the sheer scale of the coming carnage elicits chills in Episode II's final massing-for-battle scene.

At 752 meters long, the Republic assault ship is less than half the size of the classic Imperial Star Destroyer. Unlike its big cousin, it can land on planetary surfaces and sports a lightning-fast Class 0.6 hyperdrive (enabling the clone army to reach Geonosis in the nick of time). There's no way Republic assault ships can measure up against Star Destroyers by any military yardstick, but they were never designed for ship-to-ship combat. Their armaments, including twelve turbolasers and four torpedo launchers, are best suited for orbital bombardments in support of ground troops. Each ship also has twenty-four laser cannons for short-range defense that aren't terribly accurate. In a space battle, Republic assault ships rely on starfighter escorts and let their robust shield generators absorb stray shots.

In many ways the Republic assault ship is similar to the Victory-class Star Destroyer, a longtime Expanded Universe staple that is in itself a miniature Star Destroyer (measuring 900 meters). It's doubtful we'll ever see a Victory-class Star Destroyer on the big screen, but the size and appearance of the Republic assault ship proves that great minds think alike. 🤖





Return to Endor

The Stars
of the
Ewok Films
Remember
Their Adventure



by **Rich Handley**

In November 1984, following the success of *Return of the Jedi*, Lucasfilm released the first of two spin-off films about the Ewoks. *The Ewok Adventure*, directed by John Korty and written by Bob Carrau—who went on to write many episodes of the Ewoks animated series—followed the adventures of Mace and Cindel Towani as they searched for their parents with the help of Wicket, his Ewok family, and was narrated by Burl Ives. Director Joe Johnston, concept artist for the original *Star Wars* trilogy and author of the children's book *The Adventures of Yoda*, served as production designer, breathing new life into the Ewok village. One year later, brothers Jim and Ken Wheat wrote and directed a sequel, *Ewoks: The Battle for Endor*, which focused on Cindel's survival after alien Marauders slaughtered her family.

Some fans overlook the Ewok films since they were made for television. However, both scripts were based on stories by George Lucas, and both had effects by Industrial Light & Magic. Plus, though televised in the United States, both were released theatrically in Europe (the first film re-titled *Caravan of Courage*)—and Lucas had greater involvement than generally believed. All things considered, the Ewok movies fit into the *Star Wars* canon quite well, and with the growing popularity of the Internet and fan conventions, the actors who appeared in these long-ignored films are getting their due as members of the *Star Wars* family.



"Wanting to rescue their parents and having a great adventure as they go along. I think that's something all children have as a fantasy at some time."

—Florence Hanogian (Catherine Johnson)

Return to Endor



Warwick Davis: **Wicket W. Warrick**

Many of the Ewok actors in *Return of the Jedi*—Daniel Frishman, Debbie Carrington, Tony Cox, Kevin Thompson, Margarita Fernandez, Pam Grizz, and Bobby Bell—again donned fur and masks for the Ewok films. Reprising the role of Wicket, the Ewok who helped Princess Leia in *Return of the Jedi*, was Warwick Davis.

Davis has become a *Star Wars* icon, playing three roles in *The Phantom Menace*. Originally hired as an extra for *Return of the Jedi*—because Kenny Baker was set to play Wicket—Davis got the attention of director Richard Marquand on the set. "As soon as I saw R2-D2, I went over to him and started acting in an inquisitive nature, as you might do if

you haven't seen something . . . being a younger Ewok, I was a bit foolhardy and more curious, and they liked that."

Lucas and Marquand were impressed. "While we were in America, Kenny got ill, and they called me in at the last minute to do that scene with Carrie Fisher, and I became Wicket." Since then, nearly all characters he has played for Lucasfilm have begun with "W," including Weazel and Wald in *The Phantom Menace*, and Willow in Ron Howard's fantasy film of the same name. *The Ewok Adventure* continued this trend, giving Wicket three siblings: Widdle, Weechee, and Windo; a fourth sibling, Willy, was added for the Ewoks cartoon. "I made a big list of names that begin with W," Davis joked, "and submitted it to George so he's always got inspiration for future characters for me."

Another "W" word Davis felt keenly during the eight-week Ewok *Adventure* shoot: work. "They always timed it so I wasn't in school, but I would still have to study—it's the law. In America, even though it was the holiday for me, I had four hours of school every day, with a tutor on the set." He found the routine difficult, filming one minute and studying the next, but added, "That was the way it had to be." On the plus side, Lucasfilm purchased a video camera to enhance Davis's studies. "They felt it would be quite educational," he recalled, "so they said, 'There you go, shoot some stuff and make a video.' And that's what we did." Davis and co-star Eric Walker, who played Mace, shot hours

of behind-the-scenes footage during spare moments, editing it into a half-hour amateur film at their hotel. "It gave us both a taste for film-making, and Eric and I went on to do quite a bit of that. It's something I still do now."

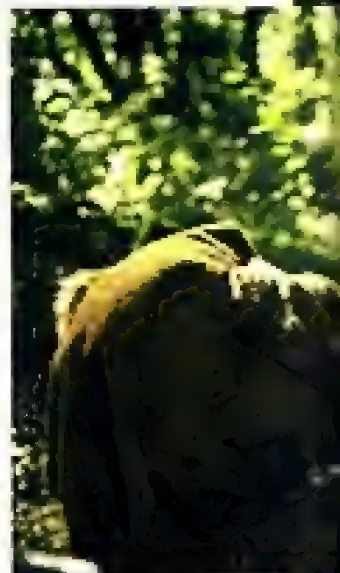
Still, it wasn't all work being Wicket. "One day Amanda Lucas, [George's] daughter, who was a big fan of Wicket, was there. I often wonder whether she was the reason the character became successful. I remember one day my job was to give her birthday presents on the set. They said, 'Wicket's got something for you,' and they'd given me all these presents to give to her." A particularly funny moment occurred when she and six friends force-fed him cake. "It was very difficult because Wicket couldn't refuse, and the inside of the costume was full of cake!"

It's with that same sense of humor that Davis looks back on his days as an Ewok. His one souvenir from the films: Wicket's bolos, two rubber rocks on the end of a piece of leather, which he swung around his head and knocked himself out with in *Return of the Jedi*. "I often stand on the back of my sofa, swing them around my head, and fall off."

Eric Walker: **Mace Trowani**

Davis and co-star Eric Walker formed a lasting friendship on the Ewok set. Like Davis, the then-fourteen-year-old actor was also a *Star Wars* fan before joining the cast, having seen *Return of the Jedi* in the theater five or six times. "Every time I could," Walker recalled, "I would ride my bicycle to see it that summer, so I definitely knew about *Star Wars*. I remember seeing *Jedi* the first day it came out and the crowd being crazy and cheering. I remember having that larger-than-life feeling, like this was something great."

Walker was already a working actor by the time he played Mace. With several commercials, a guest spot on an episode of the television series *Webster*, and a role in the Diane Canon film *Having it All* under his belt,

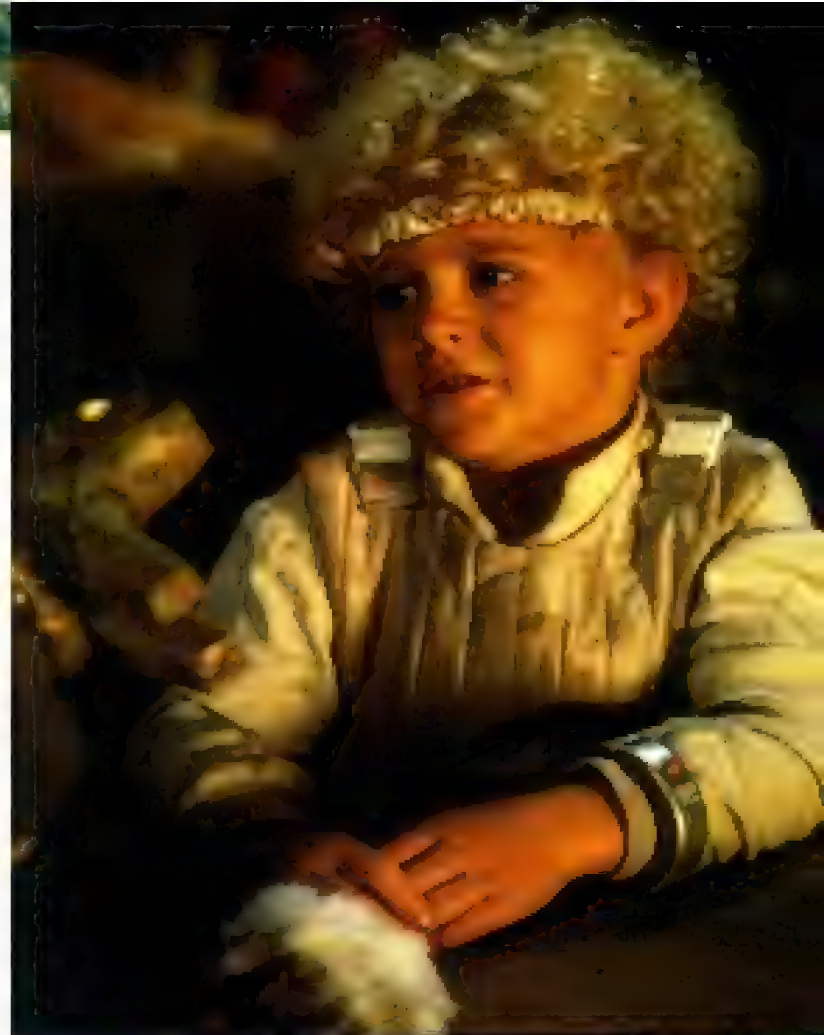


he'd been in the business for a few years, although, to his frustration, acting didn't come easily for him. "I had to study to become an actor."

Walker's agent sent him out on calls, but "she got some feedback from casting directors that I needed to study." To that end, he came under the tutelage of acting coach Virgil Frye (*Easy Rider*), an old Hollywood veteran and father of Soleil Moon-Frye. Improving his skills, he believes, helped him win the role of Mace Towani. Another factor in his favor: his resemblance to Mark Hamill. "That was something pointed out to me from the beginning," he said, especially once he donned his X-wing-pilot-like outfit. "On the first day of filming, a couple of people walked up to me and called the name 'Mark' until I turned around, and they'd say, 'Wait, it looks like him, but he's a boy.' Even Warwick Davis's mother thought I looked like Mark Hamill." It's a comparison he didn't mind at all.

When Walker auditioned, he had no idea he was trying out for *Star Wars*. Instead, he was told they were doing an hour-long TV special and that he should wear clothes to make him look tough. "I was going in for a general interview, not to read, just to meet the producer and director. When I got there, John Smith and John Korty interviewed me and liked my personality enough that they said, 'Kid, can you read?' and I said, 'Sure, I don't mind.'" Having learned several monologues to hone his craft, he chose one to perform—which turned out to be a stroke of luck. "Apparently, the camera record button wasn't pushed and they recorded none of my interview and none of my reading of the lines, but they got the whole monologue. And that was what was shown to George."

One of Walker's fondest memories of the Ewok films was the chance to be directed by Lucas himself. "A lot of people don't realize Lucas directed the re-shoot," Walker said. "He directed for one week. I think Korty had a commitment on another film." One scene he recalled Lucas directing: Mace sticking his hand into a tree to obtain medicine for Cindel. Other scenes involved Mace looking at a rock and shaking it before throwing it down, Mace saying "It's just a stupid rock," and Cindel and Mace sitting in the Ewok hut, discussing their missing mother. "[Lucas] is very technical, very brilliant, very fast," said Walker. "He knows what he wants, and he knows how to get it out of you. He doesn't speak a lot, but he definitely lets you know if he's happy with something or not. When he was on the



set, the pace was a hundred times faster. He always knew what he was going to do." Due to the fast pace, Lucas's script changes would often come handwritten on pieces of paper. "I had to learn it based on his handwriting; he was doing it on the spot."

Walker cited several scenes that were cut or altered in the course of filming. The first film's ending, for example, originally had the cast

dancing in the snow. In addition, a scene was filmed with Mace finding a glade of giant flowers. Without thinking, he put his hand in a flower, which tried to pull him underground. For reasons Walker never learned, "whether the way it was shot or the effects they needed to do," the scene was scrapped. "They changed the scene to me striking my hand in the tree." Photos of this scene can be found at ericwalker.net and in Steve Sansweet's *Star Wars Encyclopedia*.



Aubree Miller: Cindel Towani

Not much is known of the actress who played four-year-old Cindel. Her acting career seems to have begun and ended with the Ewok films, a surprising fate given her Drew Barrymore-like cuteness. Eric Walker believes she might have once been considered for several commercials, and for the cast of Wilford Brimley's television series *Our House*, but neither came



Return to Endor

to pass. Walker and Miller kept in touch for a few years after their experiences on the Ewok films. "She had gotten an agent in southern California," he said, "and I was like her big brother. My dad helped her out when she'd come down to audition. We stayed in contact probably until she was eight or nine."

Miller earned a community college degree and is now attending a four-year college in California, where she is a star athlete. She declined to respond to interview requests, but her co-stars all spoke highly of her. "She was such a natural," remembered Fionnula Flanagan, Cindel's mother in the first film, "She was a very sweet young kid." Paul Gleason, father Jeremitt in the sequel, echoed such sentiments: "She was wonderful in the part."

such an extraordinary thing," Flanagan reminisced, "because when you're playing something futuristic, the great temptation is to think, 'Oh, well this is in the future, so it's not real,' and of course it is real and you have to play it for real."

Flanagan said she chose to play Catarine no differently than she would a character from a James Joyce novel, considering the themes of the Ewok films to be equally timeless. "I wanted to be the kind of parent that a child would want to rescue—so they don't say, 'Let the Gorax get 'em! Thank goodness we lost them and can now live happily ever with the Ewoks! Go Gorax!'" She has shown the film to several young children, including her granddaughter, all of whom loved it. "Wanting to rescue their parents and having a great adventure as they go along. I think that's something all children have as a fantasy at some time."

Guy Boyd: Jeremitt Towani #1

Two actors portrayed Towani patriarch Jeremitt. The first, Guy Boyd, has appeared in *Sister Act*, *Pacific Heights*, and *Jedi* director Richard Marquand's *Jagged Edge*, with regular roles on the TV series *Black Scorpion* and *Hyperion Bay*. Currently living in New York, he has starred in Sam Shepard's new play, *The Late Henry Moss*, playing Ethan Hawke's father. "We had a fantastic time," he told *Insider*, "playing to sold-out houses every night." Boyd then appeared in the World Premiere of Adam Rapp's *Stone Cold Dead Serious*, which opened in February in Boston.

Boyd recalled the crew being very comfortable with the Ewok actors, as they'd worked together a lot on *Jedi* and had a great ensemble. "Fionnula and I were the real aliens in the movie. We were from

Mace and his parents were all killed early on in *The Battle For Endor*. Eric Walker was happy to participate despite his diminished role, and he was impressed by how well Miller carried the film all by herself. "She did such a great job," he said. "I was so proud of her."

The character of Cindel has briefly re-appeared as an adult in Michael Kube-McDowell's *Black Fleet Crisis* trilogy. The orphaned child, the novels revealed, became a news journalist.

Fionnula Flanagan: Catarine Towani

Portraying Catarine Towani was Dublin-born Fionnula Flanagan, a 35-year veteran of stage, screen, and television whose recent works include *The Others*, *Waking Ned Divine*, and guest-spots on *Pollergelst: The Legacy* and *Chicago Hope*. "It was



another planet, after all." Off the set, Boyd enjoyed playing basketball with his costars. "I played basketball with the Ewok actors once. Tony [Cox] and several others kicked my butt on the court. It didn't matter that I was almost four feet taller than they were. Tony didn't miss."

Paul Gleason: Jeremitt Towani #2

Those who grew up watching the original *Star Wars* trilogy should know Paul Gleason well from films of the same era. As Beeks in *Trading Places*, Principal Vernon in *The Breakfast Club*, and Dwight Robinson in *Die Hard*, Gleason became the *Star Wars* generation's most recognized cranky jerk in need of a hug. Jeremitt Towani, then, was a different kind of role for the actor, who is much calmer in person than most characters he portrays.

Gleason was astounded to learn how many *Star Wars* fans are interested in getting his autograph as Jeremitt. "I don't know if I have legions of fans, but they collect everything from

the *Star Wars* universe, and if they find somebody that they don't have—I had a part, I was billed in that movie—it helps complete their collection, and they line up for that stuff."

Carel Struycken: King Terak

Holland-born Carel Struycken is no stranger to science fiction. Starting as the Brute in *Sgt. Pepper's Lonely Hearts Club Band*, he has made a career out of such roles, most notably as Mr. Horn on *Star Trek: The Next Generation*, the Giant on *Twin Peaks*, and Lurch in the *Addams Family* films. At seven feet tall, this gentle giant strikes quite an imposing figure on-screen... yet his off-screen demeanor is exactly the opposite. "I went to the American Film Institute," Struycken told *Insider*, "and a director put me in touch with the two directors on the second Ewok movie—they got in touch with me, and that was it."

Playing the role of Terak, the Marauder King, first interested Struycken in acting. "Before that, I strictly wanted to do stuff behind the

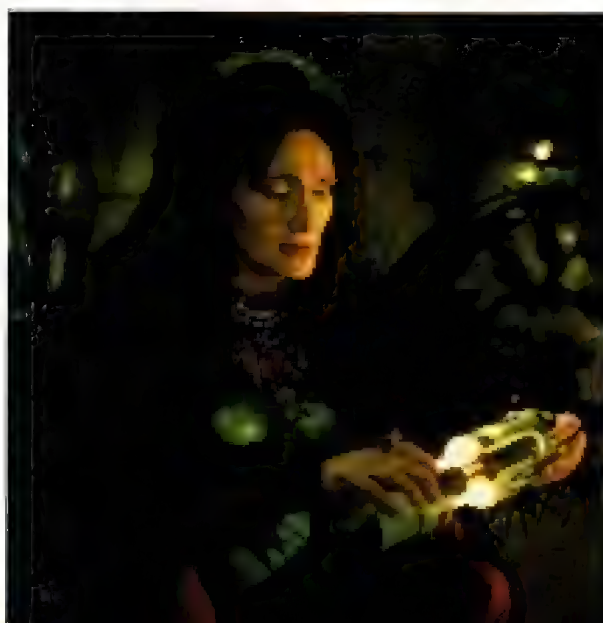
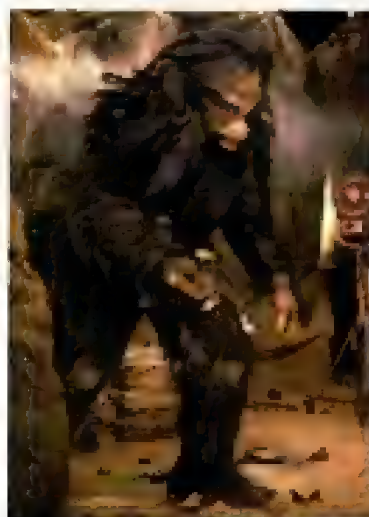
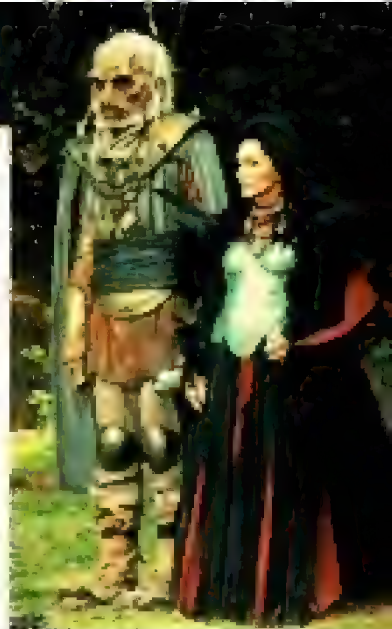


camera. [Acting and directing] both have their pros and cons, and I'm more comfortable telling other people what to do." Calling the film a turning point in his career, he said it made him get an agent. "As Terak, I got to be really intimidating, and that was so much fun," he said. "Plus, I really like science fiction and fantasy movies, and I love to do comedy. As far as acting is concerned, those are my two favorite genres."

The atmosphere on the set excited Struycken. In particular, the technology of ILM intrigued him. "George was the first one to put so much emphasis on computer-generated effects, so you also had a sense, when you were on set (which was really a shopping mall they'd taken over) that all the real stuff was taking place with the computer programmers and the graphic designers. I loved all the high-tech stuff."

Siân Phillips: Charal

Siân Phillips, ex-wife of Peter O'Toole and a noted actress in her own right, has appeared in more than forty films since 1962, many of them such made-for-television vehicles as *Cinderella* and *The Borrowers*. Genre fans might remember her as Cassiopeia in *Clash of the Titans*, or from David Lynch's *Dune*. But in the *Star Wars* universe, Phillips was Charal, the mystical witch from *The Battle for Endor*. Able to turn herself into a raven using a magical ring, she brought new depth to the mysteries of the Force—a mystery explained in Kevin Anderson's *Illustrated Star Wars Universe*, which identified her as a Nightsister of Dathomir, a band of Force-witches introduced in Dave Wolverton's novel *The Courtship of Princess Leia*.



TOPPS WIDE cardboard cinema

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hen Topps released its first *Star Wars* trading card set in 1977, the movie was already a smash hit. Len Brown and Gary Gerani, who both worked on that and many other sets, weren't the least bit surprised. "When we were first shown the property before the movie release, it was totally unknown," said Gerani, who has gone on to work on every *Star Wars* card set from Topps ever since. "Odds are it will come and go," was the conventional thinking of the day, but we recognized its potential immediately." When provided with production stills, the two were blown away. "Wow, what is this?" one would ask while pointing to a starship or alien.

"It looked amazing," recalls Gerani. "Little did we know how right we were."

In 1995 Topps released the first-ever movie card set to feature high-quality images of entire frames from a movie. Called Widevision (because of an extra 1 1/4" card width), the set featured 120 images from *Star Wars: Episode IV A New Hope* presented in their original aspect ratio. The success of *Star Wars* Widevision was proof that Topps was still innovative after twenty years of producing *Star Wars* trading cards. Later that year,

The Empire Strikes Back and *Return of the Jedi* Widevision sets were equally popular.

on the dotted Line

Although Gerani no longer works out of the Topps offices in Manhattan, he still writes all of the text for their *Star Wars* trading cards. Editor Matt Saunders, under the direction of project manager John Williams (no relation to the composer), is now responsible for shepherding each set through production. *Attack of the Clones* marks a number of firsts: The first Episode II Widevision set, Saunderson's first Widevision set, and the first Widevision

set to include autographs. "We have twenty-two confirmed signers right now for the autograph cards," said Saunders.

The list of confirmed signers includes some notable *Star Wars* celebrities: Frank Oz, Christopher Lee, Kenny Baker, Leeana Walsman, Daniel Logan, Bonnie Plesse, Joel Edgerton, and Silas Carson, to name a few. "We are still negotiating with a few more. We're really excited to have veteran performers like Frank Oz and Christopher Lee signing cards," Saunders adds. "The final battle between Yoda and Count Dooku was so incredible, and it's thrilling to us—and hopefully will be for fans

CHASE CARDS

The trading card industry has come a long way in the last twenty years. Until the '80s, trading cards were full color on the front and monochromatic on the back. The card backs weren't even coated; they were the same brown color as the inside of a cardboard cereal box. Throughout the '80s and '90s, a veritable arms race of trading card technology resulted in superior quality cards. It also created the "chase" card—the term used to describe any subset that's so rare collectors must "chase" after it to make a complete set.

From 1977 through 1983, the chase card of choice for *Star Wars* cards wasn't really a card, it was a sticker. All ten movie card sets featured stickers. The height of the sticker craze was *The Empire Strikes Back*, which in three sets managed to produce 68 stickers.

Topps didn't print any more *Star Wars* card sets until 1993's *Star Wars* Galaxy. The trading card industry had undergone its most radical change in its history by that time. Cardboard had been replaced with high-quality paper with color printing and UV-coating on both sides. Chase card technology had elevated to reflective foil cards and laser-engraved holograms. Needless to say, it was a far cry from stickers. Each of the three *Star Wars* Galaxy sets featured six foil chase cards, each of a different character or characters, and illustrated by comic

P I S I O N

ase First Attack of the clones widevision set

by Michael Mikaelian



too—to have such high-caliber talent included as part of this autograph set.”

The plan is to have 25 autograph cards in *Attack of the Clones* Widevision. “We’ve approached over thirty performers, so there may be even more than that when it’s all said and done.” Pursuing extra signers is important. Saunders points out that none of the autograph cards can be guaranteed until they are actually signed by the performer.

Action-packed

Attack of the Clones Widevision will feature scenes from throughout Episode II. Fans will

notice a higher concentration of cards based on the final part of the movie, beginning with Anakin and Padmé arriving on Geonosis to rescue Obi-Wan. Those who have a complete set of Topps’s previous release, the *Attack of the Clones* movie cards in the standard 2 1/2” x 3 1/2” format, will notice that this concentration is just the opposite. “The Widevision format works out really well here,” said Saunders of the multiple battle sequences, “because the imagery is so stunning. It really benefits from the full-frame format.”

According to Saunders, “When we made the first *Attack of the Clones* set, there weren’t

as many images available from the droid factory sequence on through Yoda’s battle with Dooku. ILM was still working on the arena scenes, clone battles, and Yoda’s fight, fine-tuning them up until the film’s release. We still managed to squeeze in a few images.”

You’ll get your first shot at collecting *Attack of the Clones* Widevision cards in October 2002. The complete set will feature 80 regular cards—one title/checklist card and 79 story cards—and the autograph card subset.

book veteran Walter Simonson. All 18 foil cards combine to make one giant image. *Star Wars* Galaxy III also include 6 “clear” chase cards with art printed selectively on a clear sheet of plastic instead of paper.

In 1995, the first *Star Wars* Widevision set included 10 chrome chase cards, all featuring Ralph McQuarrie production art. The chrome finish would later be used for entire sets of cards, such as *Star Wars* Chrome Archives. Over the next few years, Topps would go on to introduce several different metalized card variants, including embossed foil, clear chrome, double-sided chrome, and mirror board.

In 1997, Topps introduced two new kinds of chase cards: laser-cut and 3-D. Laser-cut cards were normal cards with precise sections cut out of them by a laser. The 3-D (short for three-dimensional imagery) cards used lenticular image



STAR WARS CHASE CARDS: ANAKIN, PADME, AND OBIE

technology to create realistic full-color 3-D images and are, to date, the most spectacular type of chase-card conceived. (Lenticular is the fancy word for a type of printing that creates the illusion of depth or motion.) The 3-D format was so compelling that Topps released an entire set of *Star Wars* 3-D Widevision cards.

Last year, Topps set aside all of these technological marvels for something more personal. *Star Wars* Evolution was the first set to include cards signed by various performers. After all the fancy chase-card formats, it seems all the fans really wanted was an autograph.

[Tales From the Great River]

Relic of Ruin



Vega Sepen glimpsed the shadow of death on the long-range scanner. To the untrained eye, it wasn't much, just a pale green oblong blip. To her experienced eye, it was a Yuuzhan Vong frigate.

Her experience came from hard lessons. She'd been a junior tactician on the pirate vessel *Free Lance* with Urias Xhaxin when she first laid eyes on the living ships of the Yuuzhan Vong. Back then, the extragalactic race had been little more than a rumor. The battle-hardened crew of the *Free Lance* had lost the skirmish in seconds, escaping only by making a blind hyperspace jump.

Since then, the Yuuzhan Vong had conquered half of the galaxy.

Vega Sepen was no idealist. At twelve she'd been left homeless and friendless on the streets of Eriadu when her Corellian parents were killed in a reactor meltdown. She'd escaped that life at fifteen by stowing away on a smuggler's ship. They'd almost spaced her, but she'd challenged the first mate to a vibrodagger duel. She got her chance because the crew thought it would be amusing to see what an adult Nikto could do to a silver-haired human girl who stood barely 1.3 meters tall.

The mate had been tough, and he'd been fast—she still had a scar on her cheek to remind her of that—but he hadn't been fast enough.

She'd changed ships often in the next ten years, finally ending up with Xhaxin, which seemed a good place to be.

Until the Yuuzhan Vong came along.

No, she wasn't a save-the-galaxy type, but for the Vong she'd made an exception. Unless they were stopped, they would certainly kill every sentient in the galaxy that did not become their slave.

She'd tried the military, but while her skills were adequate, her attitude was incompatible.

So she'd ended up with rescue, and eventually Uldir Lochett and his Jedi extraction-and-transport team, and now here, staring at what might very likely be her death.

She scratched her armpit and yawned, then keyed on the Comlink.

"You two are taking your sweet time," she said. "The frigate hasn't seen us yet, but it's only a matter of an hour or so. When it does see us, we're dust."

"We're working as fast as we can," Leafth growled. "This hardware is more than a century old."

"And it probably won't work," Vook added, despondently.

"Wrong attitude," Vega told them both. "It's the Boss's luck that we found this hulk at all, and he's counting on us. So you'll make it work, and you'll hurry."

She keyed off the comm and regarded the arid, pockmarked surface of the nameless asteroid the *No Luck Required* now rested on. It wasn't much as asteroids went, a rock eight kilometers in diameter and too smooth to offer good hiding spots, which was what they had come to the Wayland system's Trojan points looking for. They'd

found something better—the crumpled wreck of what had once been a battle cruiser. From the look of it, the ship was pre-Imperial, and a curious part of Vega wondered how it had ended up here, in a system so far from everything that the late, unlamented Emperor had used it as a secret base. She wondered what had brought it down, too, but was grateful that whatever had caused its crash had left three of its hyperdrive motivators intact, because if she and her companions stood any chance of leaving the system alive, it rested on restoring their own ailing hyperdrive capability.

Now they had the parts, which was more than they had dreamed of a few hours before. All they had to do was fit them into their own damaged ship, fly back to Yuuzhan Vong infested Wayland, find their captain—if he was still alive—pull him out of whatever trouble he was in, run the gauntlet yet again, and hope there weren't any interdictors in the system.

If they managed all of that, and if the Boss had been successful in his mission, then their only worry would be how to keep a dark Jedi captive long enough to get her to Master Skywalker.

"Life gets more interesting every day," Vega murmured.

She watched the shadow of death change course again.

"Uvee?" She said.

Still re-routing shields, the UV002 astromech's reply scrolled across her display. Estimate full efficiency in 6.8 standard minutes.

"That's great, Vega replied. "But the frigate just changed course again. Can you run an analysis of their new search pattern?"

Sure thing, the droid cheerfully replied.

There was a brief pause.

Estimate twenty-eight standard minutes before search grid discloses our location, the droid finally offered.

"Oh, hurrah," Vega grunted. Her hour had just been chopped in half.

So it was a pleasant surprise when Vook's voice came back over the comm only a few moments later, sounding a shade less than hopeless, which from Vook might as well have been a shout of jubilation.

"The installation is complete," the Duro said.

"Uvee?"

Shields to maximum efficiency.

"Terrific," Vega said. "Let's fly."

"We don't have the fuel," Vook said. "The tank had a stress fracture. We leaked what we didn't burn coming here. The damage is repaired, but we need more juice."

"What about the old ship? Any fuel left in her tanks?"

"I already thought of that," Leafth growled. His voice sounded like he was inside of a metal box.

"Leafth, where are you?" Vega asked suspiciously.

"Where do you think?" The Dug replied, testily. "I'm connecting a

Emissary of the Void

Episode IV

By Greg Keyes

Illustrated by Dave Dorman

fueling hose to this piece of junk. Looks like there's enough left in there to get us going."

"You went outside without permission?"

"Hey, don't go thinking you're the Boss, Sepen," Leafst said. "I already have to take orders from one human. I'm not taking them from two."

"Really?" Vega's voice sounded cold, even to her. "We might have to have a chain-of-command discussion one of these days." *Maybe with stun batons.*

"Any time, sweetness," Leafst replied. "There. Hooked in."

She could see him near the wreckage, an ungainly figure in his vac-suit. She took a deep breath to calm herself. After all, the Dug was only doing what needed done. He should have checked with her first, but—let it go. The last thing they needed at the moment was to fight among themselves.

She'd be glad when they got the captain back. Though she couldn't imagine how, he somehow managed to keep this ridiculous crew in line.

A few silent moments passed, and for five minutes or so, things went surprisingly smoothly. Vega watched the fuel indicators swing beyond the halfway mark.

Which was about the time Leafst said, "Oops."

"What? What's that?" Vega asked.

But at that moment, something flashed outside, sun bright, and the asteroid rocked beneath them.

From his mooring station, Uvee stuttered out an electronic shriek.



Uldir Lochett aimed his blaster at the oncoming Yuuzhan Vong warriors but didn't fire.

They weren't in range yet, so he didn't want to waste any shots. Not that he would get that many when they were in range. Klin-Fa Gi might kill half a dozen of them with her lightsaber if she fought as well as, say, the fabled Corian Horn or Anakin Skywalker. She wouldn't, because she wasn't—she'd had trouble enough taking out a single Yuuzhan Vong warrior back on Bonadan. And she was wounded, and tired.

If his own luck held true to form—and it was usually very good luck—he might get three or four with his blaster before becoming fertilizer for the greenware field he stood in.

That left the motley fifteen or so sentients who called themselves the Free People. They were armed with bows and stone knives. Against Yuuzhan Vong amphistaves and armor, he figured they had, at best, a chance to take one enemy with them each.

That was being highly optimistic, but hey, why not? The addition on his best-case scenario brought him to a grand total of about twenty-four deceased Vong. They faced at least twice that number. They couldn't run, either, because the rocky slopes behind them were several hundred degrees centigrade, courtesy of the superheated rock vapor that had just been sprayed from overhead in a perimeter around the Vong camp. The huge, worm-like tubes that had disgorged the plasma still arched above them, not yet retracting toward the enor-

mous cylinder that had sent them out like so many feeding tentacles.

"What did you say?" Klin-Fa Gi asked.

"I didn't say anything," Uldir said, avoiding looking at her. The young Jedi was dark-haired and black eyed. Very pretty. Utterly untrustworthy.

"Though I have plenty to say to you, believe me," he clarified.

"You were moving your lips." Then her brows arched. "Oh. You were counting our enemies. You move your lips when you count?"

"Only when I sum the reasons I should have spaced you when I had the chance." He glanced at her, reluctantly. "Nice outfit, by the way."

"It's the latest," she said.

Last time he had seen her, the young Jedi had worn a Bonadan game-girl's skirt and tights. Now she was clad in a black, form-fitting garment of Yuuzhan Vong biofacture.

The warriors were now perhaps sixty meters away, still too far for a clean shot.

He fired anyway. He missed, but he hit a rock that exploded prettily. One of the Vong clutched at his face, evidently with a shard of stone in his eye.

"Lucky," Klin-Fa commented.

"Yeah," Uldir agreed, "incredibly so. Not only do I get to die. I get to die in your company." He grinned fiercely. "At least you won't have a chance to use whatever dark side toy you got from the emperor's warehouse." He took another shot. This struck a warrior, but glanced from the Vondun crab armor he wore.

"What in the name of the Sith are you on about?"

"Sith is right, you—" He suddenly noticed the glossy, six-limbed humanoid who led the Free People doing something peculiar about a meter away from him.

"Txer, what are you up to?" Uldir asked. Whatever it was seemed to involve a coil of rope. Was the Myneyrshi going to try lassoing a Yuuzhan Vong?

"Offworlders free to fight Cut-Up-People," Txer replied. "Fight all you want with shame weapons. Free People fight another time."

With that, he tossed the looped end of the rope up into the air. Uldir noticed that the rest of the Free People seemed to be doing the same.

Yuuzhan Vong battle cries rang out as Uldir understood what Txer and his band were doing. The air filled with whirring as some of the Yuuzhan Vong threw something at them.

Thudbugs, Uldir thought dully. They were a species of modified beetle the Yuuzhan Vong used for ranged weapons. He fired in the vague hope of hitting at least one of the many that probably had his name on it.

Then Klin-Fa Gi was suddenly in front of him, her lightsaber a double-infinity of light. Burning thudbugs zinged off at improbable tangents. Uldir fired around her, trying to hit the joints in the warrior's armor, but to no obvious effect.

Meanwhile, their erstwhile allies, the Free People, were climbing up their ropes as quickly as they could. They had noticed what Uldir hadn't; that the exteriors of vapor tubes above them were covered in knobby protrusions. Txer and his bunch had thrown the loops of their ropes around these and were pulling themselves up and away from

the conflict. Thudbugs killed two, and two more fell from insufficiently secure purchase, but the rest seemed to be escaping.

Someone grabbed Uldir from behind. He turned to find the Psadan he had rescued from the inferno only moments before.

"Climb," the Psadan grunted, thrusting the dangling end of a rope at him.

"You go," Uldir said. "I'll follow."

Which he wouldn't, of course, because there wasn't time. The howling warriors were on them.

The Psadan pushed past Uldir and bowled into the Yuuzhan Vong like the near-sphere he was. He had a stone ax in each hand, and as Uldir watched he struck one Vong warrior in the throat and another in the forehead. Both hit the Psadan with their amphistaves, of course, but the weapons glanced off of the native's natural armor.

"Come on," Klin-Fa shouted. She had already started up the preferred rope.

"You go," Uldir said. The Vong were splitting around the enraged Psadan like a stream around boulders. Uldir shot two at near point-blank range. Both pitched back, but they looked like they would probably get up.

"Don't be a fool. He gave you a gift. Don't waste it."

Uldir's throat clutched. She was right. Despite his armor, the Psadan had no chance, and neither did Uldir. He could die helping

and he needed his right to hang on. He began climbing as best he could, which wasn't very well. The surface of the jungle moon receded to a patchwork of green and dun enclosed in a vast black arc as the deadly insects hurtled closer and closer, until they were near enough for him to make out the details of their chitinous forms. Then, meters away, they began to lose the race. They receded to dots and vanished just as Uldir managed to get a grasp on the vapor ejector.

With a grimace, he discovered the reason for Klin-Fa's cry. The tube was still hot from expelling plasmic effluvium. He flinched, and his weight shifted to his bad arm, still holding the rope.

A small hand caught his wrist and pulled at it with surprising strength.

"No, you don't," Klin-Fa said.

It was scalding, but once the surprise was past, not unbearable. With the Jedi's help, he managed to clamber onto the tube.

They were past apogee now, and as the conduit withdrew into the mining worm it came closer and closer to vertical with respect to the ground. What was worse, unless the sleeve that the thing had come out of was much larger than the pipe, he and the Jedi would be scraped off when it was fully withdrawn.

"We have to get in the hollow end," Klin-Fa said.

"Right," Uldir huffed. "I get that part."

Ignoring the vertigo from rapidly shifting equilibrium as best they could, the two managed to crawl into the end of the pipe. Uldir

He fired in the vague hope of
that probably had his name on it.

the Waylander, or he could live to fight another day.

And incidentally, to do something about the dark Jedi escaping from under his nose. Or above it, in this case.

He shot frantically and grabbed the rope, but he had hesitated too long. The blaster would keep them back only for instants; he would never have time to climb, even if he could use both hands, which he could not.

And then something tried to pull his arm off, and air was whistling by him, and the Yuuzhan Vong were faces below him, shouting.

Groaning, Uldir dropped his blaster and clutched the rope with both hands, fighting the force of acceleration that was trying to push him back down to the surface of Wayland.

The vapor tubes were finally retracting, retracing their long arcs through the sky and pulling Klin-Fa, the Free People, and Uldir Lockett back toward the giant, barrel-shaped mining worm.

Pulling them back fast.

This is going to hurt, Uldir imagined.

Above him, Klin-Fa was still climbing, and was just reaching the tube itself. He heard her exclaim when she touched it.

Looking back down, he noticed specks following them. More thudbugs. He watched them wax larger, wishing he still had the blaster, knowing he could never use it even if he did; his left arm was in agony,

entered first, braced himself against the walls with his back and feet, and worked his way down about two meters. Klin-Fa took a similar position above him.

They were just in time, for through the opening they now saw only sky.

"Well," Klin-Fa said, "At least we got out of that."

Even as she said it, a sudden jolt of deceleration dislodged the Jedi and sent her smashing into Uldir, and they both fell down the now-vertical cylinder.

"Yes, that hurt," Uldir said.

He and the young Jedi were a painful tangle of limbs in the u-shaped concavity where the pipe turned briefly horizontal before continuing its downward plunge into the belly of the mining-beast. Uldir's dislocated shoulder hurt more than ever, but at least now it had plenty of company—his aching head, his bruised legs, and a cracked rib or two.

"Oh, don't complain," Klin-Fa said. "At least we're still alive."

Her voice startled him, because in the near darkness he hadn't realized her lips were right next to his ear. He felt her breath on it and was suddenly aware that one of her

arms lay across his chest and her head was in the nestle of his shoulder. He could feel her heart beating.

He could feel his own, too, suddenly changing tempo.

Dark Jedi, he reminded himself. *Very Bad. I came here to stop her.*

"Can you move?" He asked.

"Right," she said, softly. "Like you want me to."

"What's that supposed to mean?"

"Hey, the Force is a powerful ally."

"Don't do that! Keep out of my head."

Her voice hardened. "Hey, Lockett? Don't you know a joke when you hear it? You, know, levity in a dark situation and all that?"

Oh. "Sure. I was playing along. Come on, let's jet out of here."

She shifted off of him, and he sat up.

"We'd better fix that first," she said, taking him by the arm.

"No, now, wait—" But then she twisted and shoved, and sheets of nebular fire conuscatated across his vision.

"Ow!" he gasped. But his arm was back in its socket.

"That could have waited," he muttered.

"No way. I'm not hauling you back up that thing. You have to climb yourself." She paused thoughtfully. "Where's your ship, anyway?"

"I wish I knew," Uldir said. "It's lucky to be anywhere after what you did to it."

He expected a tart reply, but instead he got a pause.

Power systems engaged, configuration unknown, Uvee confirmed. Weapons targeting detected.

Something roughly spherical was rising from the wreckage. It was dark, with latitudinal strips of light that pulsed on and off. Its shadow fell across Leaf.

"Leaf, get out of there!"

"Advice I don't need!" Leaf answered. She could see his vac-suited form, already sprinting toward the ship on all fours.

A spear of yellow light appeared, sending up a plume of vaporized asteroid half a meter from the Dug. He yowled and dodged.

"Get to the turret, Vook," Vega snapped. "Now."

She began flipping switches, powering up the systems.

"Uvee, what in the unhealthy name of Emperor is that thing? Is it Yuuzhan Vong?"

Negative. Systems not biotic. Possibly droid or synthetic intelligence piloting.

Outside, Leaf dodged another bolt, even closer than the last.

"Its aim's improving," Vega muttered. She cut the shields in as Leaf vanished around the curve of the ship, scuttling for the cargo hatch. She hoped he made it within the perimeter of the energy shields before the thing fired again.

"Let's try a distraction," Vega said, aiming the forward guns and ticking off a round.

If you were going to leave us to die
a hint as to what we were dying for.

"Look," she finally said. "I'm sorry about that. It's just—you don't understand how important it was I come here. Every free sentient in the universe is depending on me. And—"

"And what?" Uldir snapped. "And you figured my crew and I were expendable? Fine, but if you were going to leave us to die you might have at least given us a hint as to what we were dying for. Though I think I've figured it out."

"—and I didn't want to involve you," she continued. "After I was done here I planned to bring your A-wing back and help you return to civilization."

It rang with conviction, and for an instant Uldir believed it.

But then, someone strong in the Force could make you believe, couldn't they?

"Let's just get out of here," he said. "If we survive—which isn't all the likely—we can talk about it then."



"Leaf!" Vega yelled. "What's going on out there?"

"Hufgeb hskl merht," the Dug swore, then, in Basic, "How should I know?"

Vook appeared at Vega's elbow.

"There," he said, pointing. "We've woken something up."

Her beams were dead center, but the ship—or whatever it was—revealed itself to be shielded as well. Other than the faint glow of particles spreading against an invisible barrier, her firing had no result.

Or rather, it didn't result in damage. She certainly got its attention. Two beams arrowed out this time, one presumably directed at Leaf and the other jabbing straight toward her. The shields absorbed it, but her indicators jumped off the scale.

"Leaf?"

"I'm in, Sepen," the Dug's voice came over the comm. "I suggest we haul out of here."

"For once we agree," Vega replied. She switched on the repulsor lifts, uncoupled the fuel hose with the emergency bolts, and engaged the ion drive. The *No Luck Required* leaped free of the asteroid's negligible gravity and into free space.

The strange ship came after them.

"It resembles a battle drone from the Clone Wars," Vook said, abstractedly. "Though I can't place the specific model, so I could be wrong."

"It's time someone told it the Clone Wars are long over," Vega said.

"Well, tell it," Leaf snapped, shouldering into the cabin. "You have the comm."

"Yes," Vega said. "I was a bit too busy saving your dusty pelt to engage in conversation. Now I'm trying to fly. You hail it."

"Me? Let Vook do it. I'll take his place in the turret. He shoots only marginally better than a human."

"No time for substitutions," she said. "See that?" She waved at the long-range scanners. "The Yuuzhan Vong have us spotted now."

The ship rocked and the inertial compensators whined.

"Concussion missile!" Leafa grunted. "Let's hope it doesn't have proton torps."

"Hail it!"

"Urr," Leafa snarled, but he activated the comm.

"This is the *No Luck Required* hailing stupid annoying vessel firing upon us. Cease firing, you idiots."

"Very diplomatic," Vega said. "I'm sure they'll break off any moment now."

"I see no indication they've even heard us," Leafa retorted. "I could ask it for flup in Huttese and it wouldn't make a difference."

The drumming of the turret gun continued as behind them the stranger gained and ahead the Yuuzhan Vong closed.



"What did you mean back there?" Klin-Fa Gi asked. "About a dark side weapon?"

Following the Free People, they had managed to elude Yuuzhan Vong patrols and re-enter the jungle.

"Oh, I don't know," Uldir replied, tensing. "What's that on your back?" He indicated the spider-like pack that clung to her living bodysuit at the shoulders.

She quirked a little smile. "What I came here to find. But if you think it's something the Emperor built, you're plotting a course without coordinates at either end or in the middle."

"Well, what is it, then?"

"Wait," she stopped, listening. "They're bound to send a hunt after us. Where are they?"

"Hopefully way behind us. We should be able to reach the starfighters before they catch up."

"Maybe."

Something crackled off in the undergrowth, and she reached for her lightsaber. It wasn't there.

Uldir glanced toward the noise too, saw it was one of the Psadan, and relaxed.

"What . . .?" Klin-Fa gasped, still feeling for her missing weapon. Then her eyes narrowed, focusing on Uldir.

"Right," he said, holding her Jedi weapon where she could see it. "I took it off you when we were all tangled up back there."

She tossed her dark hair. "Impossible. I would have known."

"Pride isn't the way of the Jedi, is it?" Uldir asked. "I may not have much Force ability, but it's enough to hide my intentions if there's enough distraction—and my opponent has so much contempt for me she doesn't give me a second thought."

"So now what?"

"Now you tell me what's going on, or you can try to get this back.

Klin-Fa Gi, you've endangered me and my crew for the last time. You say you're on a mission for Master Skywalker, but word is you're dead, and he doesn't know anything about a mission. You say you aren't a dark Jedi, but how am I to believe you at this point, after so many lies?"

She was silent for a long while as they moved quickly through the jungle. They exited the burn zone surrounding the Yuuzhan Vong compound, and strange warblings filled the air as they upset some local fliers.

"I have to tell you this anyway," she said at last, "because I still need your help."

"Then be sure you don't leave anything out."

"I won't. Not this time." She slowed to a fast walk and spoke without looking at him, her eyes darting through the undergrowth.

"I hate not being able to feel the Yuuzhan Vong in the Force," she said. "It makes me feel stupid."

"Yet you managed to enter their camp and leave alive."

"Oh, first you think I'm a dark Jedi, now you think I'm a Vong?"

"It's just suspicious, that's all. And there is the way you're dressed."

"Yeah, well, I know a lot about the Yuuzhan Vong, okay? And about that camp. Almost a standard year ago I was captured by them."

"Captured?"

"Yes. Me and another Jedi, Bey Gandan. We were following Wurth Skidder's lead, posing as captives in hopes of fighting them from within. We ended up getting placed as slaves on a Shaper ship. We didn't even know about Shapers—we had seen only warriors up until then. The Shapers are the ones who make all the Yuuzhan Vong biotech—"

"I know about Shapers," Uldir said, bluntly.

"Good. That saves me some time, then. Anyway, they put us to work tending a qohsa, a living information storage system. A few months ago, they brought us here, to Wayland."

"What are they doing here?"

"The Yuuzhan Vong are intensely interested in the Jedi. They don't exist in the Force, and none of them can sense it, yet they can see that it exists because of what we do with it. They fear us—so far as I can determine, several different sects of Shapers were put to work on the Jedi 'problem.' They found out about the Emperor, the dark side, and Wayland, and they came here looking for clues. Clues about how to destroy the Jedi."

"And you think they found something."

"They found something, yes. Not what they were looking for, but something deadly—not just to Jedi but to all of us."

"What exactly did they find?"

"That I don't know. But it was important, and they were convinced it would strike a decisive—perhaps final—blow against the new Republic. They coded what they had found into a portable qohsa and put it on a ship bound for Tsavong Lah's vessel. Bey and I made our move; we managed to board the ship and sabotage the dovin basals. The ship went wildly off-course and crashed in the Corporate Sector. Bey and I managed to escape and . . . ah, borrow a ship. We made it to Bonadan and hid out, built new lightsabers, and tried to get in touch with the New Republic."

"But we discovered the execs were colluding with the Yuuzhan Vong. We also discovered that the *qahso* we had stolen was useless."

"How so?"

"It was coded—genetically. Imagine it as locked, able to be opened only by an incredibly complex biochemical key. We had the secret, but not the secret needed to read the secret." She shrugged. "So I had to come back here."

"Wait a minute. What about this Bey fellow? And the *qahso*?"

The other Jedi's name didn't taste good in his mouth. Something about the way she said it bothered him.

"We decided to split up. We both knew the odds of making it back to Wayland and out again were slim. We figured that even without the genetic key, New Republic scientists might be able to crack the code. So Bey flew toward Coruscant, and I made plans to return to Wayland. The local enforcers caught up with me before I managed to leave, and then you came along."

"I see. And you couldn't have told me this a long time ago?"

"What reason did I have to trust you? The Yuuzhan Vong have allies everywhere."

Uldir shrugged. He couldn't deny that.

"And now?" He asked.

"Now I don't have any choice."

"Wait just one minute," Uldir said. "There's a tailwind I don't like here. You said your partner took the *qahso* to the New Republic, so he should have told this same story, ultimately to the Jedi. But Master Skywalker is aware of none of this. He still thinks you're dead."

Her eyes dropped. "That's because Bey never made it to Coruscant. That was the other thing I found out when I was in the Shaper compound—he's been captured. He was here up until a few days ago, for interrogation. Now he's being transferred to a slave convoy."

"And he still has the coded message."

"He ought to. It's small, easily hidden—and there is no indication in the Shaper records that they found it on him."

"And that thing on your back is the key."

"Correct."

"So, let me guess—you want me to take on this slave convoy for you. Based on a story from someone I know to be a liar—a story which, even if I choose to believe it, gives me no assurance that the threat to the galaxy is as dire as you make it out to be."

Klin-Fa Gi stopped and turned her dark eyes directly on him.

"I know I've given you every reason to distrust me. I know you don't like me, but what I'm telling you is true. Whatever the Shapers are planning, it's important. They estimated the number of deaths in the millions or even billions. That much, I did hear."

Her earnestness sent a tremor along Uldir's spine.

Tsaa Qalul could smell the Jedi and her companion as if they were inches away, though they were more than ten meters from him. He

followed them easily, noiselessly, and when their pitiful eyes glanced in his direction, he could tell they saw nothing but vegetation.

Of course they did not see him. He was a Yuuzhan Vong hunter, gifted by the gods to track, to see and not be seen, until the moment his claws came down upon their throats, and often not even then.

He could have them now—he'd meant to, moments before—but as he listened to their grotesque speech, his plans began to change. When he was sure, he stopped and waited for their voices to recede until even his god-sharpened ears could not hear them.

Soon the sound of his subordinate warriors grew behind him. They did not see him either; only one warrior in a thousand was chosen to incarnate the hunter and wear the cloak of the *Nuun*. The photosensitive bacteria that lived symbiotically in the surface of the cloak mimicked his surroundings perfectly.

Still, it irritated him to hear Yuuzhan Vong moving almost as clumsily as despised infidels.

He revealed himself with a low growl, and they turned fiercely to face him. He let his cloak relax, allowing to his fellows to see him.

"Tsaa Qalul" his subordinate hissed. "Are they near?"

"They are near enough."

"What is your command? Shall we fall upon them?"

"No. There is a greater hunt here than the capture of a single Jedi and her companion. A much greater hunt, and more glory for the Yuuzhan Vong."

"But our orders..."

Tsaa Qalul snarled and chopped his hand. "Shaper's orders," he said, voice wet with contempt. "I have the authority to supersede them. I do."

"A belek tiu. Of course," the subcommander saluted.

"Yes, of course. Prepare my ship. We will pursue this quarry to the stars."

"We've got skips," Leafst said.

Vega could see that for herself. The frigate had launched about a dozen of the starfighters, and they were forming up for a run on the *No Luck Required*.

"That leaves us exactly no place to go," Vega noticed.

"Wrong," Leafst snorted. "It leaves us to find the weakest attacker and go through him."

"Rightlight," Vega said. "Any nominations?"

"The coralskippers. Starboard flank."

"I don't think so," Vega said, throwing the ship into a series of evasive maneuvers as long-range plasma bursts plumed by them. "The Frigate we might be able to outrun; the drone ship can catch us, I'm sure of it. Either way, if we try to fight through that perimeter of skips, we'll get nailed from behind by one of them." As she spoke, she stenciled the vacuum with the forward lasers.

"If only we knew why the drone ship is attacking us," Vook's voice came from the turbolaser.

"Who knows?" Leafst snapped. "It's more than a century old. It might be a thousand."

"No," Vook said. "The crashed ship wasn't that old. It was a late Old Republic vessel, I'm sure of it."

"Yes, but that thing was in it," Vega pointed out. "It could have been cargo, or a special weapon—it's a complete unknown. We don't even know for sure what got it so angry with us."

"It didn't like my taking the fuel," Leafst said.

"So it would seem." A thought occurred to her. "Leafst, you were closest. Where did this thing come from? Was it inside the wreckage?"

"Urr?" He scratched his head. "I—I don't think so, no. I think it was behind it, in its shadow. Yes, I think I saw it rise up from behind."

"That was my impression, too," Vega said. "Maybe it's not even contemporary with the Republic ship. Maybe it came along later, for the same reason we did—to scrounge spare parts. Maybe it couldn't find enough and went into some sort of hibernation mode."

"Until we came along," Vook said. "And now it wants our parts."

"Are you shooting, down there?" Leafst snarled. "I'll never understand this preoccupation you beings have with pointless speculation."

Vega was almost prepared to agree with the Dug, as the ship was struck almost simultaneously by a plasma burst from a coralskipper and a laser blast from the automated ship. She could probably put her brain to better use flying.

But then an idea occurred to her with nearly blinding clarity.

"You were right," Leafst admitted. "They're going to board us. Nice going. You must be so happy."

"I can't be wrong about this," Vega said.

"I'm deeply comforted by your confidence," the Dug replied.

Vega didn't answer. She watched the tube stretch across the intervening space, breathing through the tightness in her chest.

Then the drone appeared in the upper starboard quadrant of her view, its twin lasers slicing through the Yuuzhan Vong boarding mechanism.

"See?" Vega said, trying not to let her jubilation show.

An instant later, the frigate returned fire, and space was once again an arabesque of plasma blasts and laser fire.

"That's perfect," Vega murmured. "I don't think we'll wait around to see who wins." She began flicking switches, and the ship's systems hummed and burned back to life.

She spun the ship thirty degrees and kicked in the drive.

"We've still got skips on us," Vook said. The turbolaser was pounding again.

"Skips we can deal with," Vega replied.

"There are quite a lot of them," Vook said.

"Then we'll shoot quite a lot of them," Vega snapped. Her jubilation was beginning to fade. The odds were better than they had

I'll never understand this
preoccupation you beings have with
pointless speculation.

"You like to gamble, don't you Leafst?" She asked, absently.

"Of course," the Dug said. "Provided the game is fixed."

"Sorry, no such assurance here."

"I don't—what in the name of space are you doing?"

"Powering down," she replied, as the ship plunged into darkness and the engines coughed off-line.

"Are you completely insane?" Leafst screeched. He was drowned out by multiple impacts against the hull that would have pasted them both against the bulkhead if they hadn't been strapped into crash couches.

"They're going to cut us to pieces! The next volley—" he broke off.

"Urr. They've stopped shooting."

"Sure," Vega drawled. "The Yuuzhan Vong would rather have us as captives. The drone ship wants our spare parts. Neither has any interest in blowing a dead ship out of space."

"You don't know that. That was a guess!"

"The drone stopped shooting, didn't it?"

"Yes," Vook confirmed from below. "I can see it. It's still coming fast, though."

"So is the frigate," Vega said. "The coralskipper's backing off."

The frigate loomed alongside them, and as they watched, an opening dilated in the side of the craft and a wormlike tube began to extrude from it.

been, but they still weren't good.

They improved a few seconds later, however, as two A-wings suddenly appeared from the direction of the sun and began dicing yorik coral.

"It's the boss!" Leafst shouted.

"And someone else," Vook said.

The comm crackled. "I thought I told you guys to stay out of trouble."

It was Uldir. Relief flushed through Vega like engine coolant.

"We did our best," she said. She glanced at the frigate and the drone, still locked in combat. "I even arranged a show for you."

"Yeah. Remind me to ask about that sometime."



A few moments later, what remained of the coralskipper retreated back to the frigate, which was suffering heavy damage from the drone. Vega opened the fighter bay and cycled both of the smaller ships in. Then she jumped a light year into the outer system, changed vectors, made another short hop, and then a longer one, to put a few parsecs between them and Wayland.

Only then did she relax. Marginally.

She looked up to see Uldir standing in the doorway. The Jedi was with him.

Leafst noticed her at about the same time and was out of his crash couch in a blindingly fast flurry of appendages. Hurling himself forward with his long upper limbs, he struck Klin-Fa in the chest with both of his lower foot-hands, uttering a wordless snarl. The Jedi, stunned, flew back into the common room and slammed into the bulkhead. Leafst kept coming after her.

"Leafst!" Uldir snapped. "Stop. Now."

The Dug paused over the crumpled body, his eyes effulgent with fury. "She's got this coming," he snapped.

"Not without my say-so," Uldir said. "Stand down, Leafst. I mean it."

For a moment, Uldir thought he was going to have to draw on the Dug, but then, with a snarl, Leafst retreated a few steps. Klin-Fa moaned and sat up, her breath coming in painful-sounding wheezes. Uldir felt a brief urge to help her stand.

He suppressed it.

"The Dug's right," Klin-Fa managed, wiping blood from a cut lip. "I had that coming."

"And a good deal more," Vega said. "Boss-boy, why isn't this carbon flush in stuncuffs?"

"I'll explain that soon enough," Uldir replied. "I want a status report first."

Vega's lips compressed in anger, but when she spoke her tone was controlled.

"Or had it lost for you," Leafst speculated, shooting Klin-Fa a look that was pure venom.

"I understand your reactions," Uldir said. "But I think we need to do this."

Vega rolled her eyes. "Leaving aside the fact that we are in no way equipped to take on a slave convoy, I ask you—once again—to consider the source."

"I have, believe me," Uldir replied. "But if what Klin-Fa says even might be true, we have to risk it."

"Let someone else risk it," Leafst said. "Someone with the guts to live through it."

"Who?" Uldir said. "Given the way the New Republic has been dragging its heels, we can't count on them. They think we have a truce with Yuuzhan Vong. Anyway, you all know what the intelligence situation is like on that end. Two minutes after we reported this to the military, the senate, or anyone else in the Republic, the Yuuzhan Vong would know we were on to them. They have too many collaborators and too many spies."

"Granted," Vega allowed. "But we aren't the only ship Master Skywalker has at his command. What about Booster Terrik and the *Errant Venture*? He's got the firepower needed for this sort of operation."

"We'll certainly try to contact Master Skywalker," Uldir replied.

The Dug paused over the crumpled body,
his eyes effulgent with fury.
"She's got this coming,"
he snapped.

"As you can see, we're hyperdrive capable again. I've put some space between us and Wayland." She glanced at the con. "Other than that, we've suffered some minor battle damage, nothing that a little time in drydock won't fix."

"That's terrific," Uldir said, meaning it. "I don't know how you managed it, but great work. I'm proud of all of you."

Vega nodded curtly. "We just did what you told us too." Her voice was flat. Inwardly, Uldir sighed. The ship wasn't the only thing that needed patching up, it seemed.

"Plot another jump," Uldir said, "toward the Hydian Way, then rimward."

"The Hydian Way?" Vega repeated, incredulously. "That's still Yuuzhan Vong territory."

"I'm aware of that. When you're done, meet me in the lounge. The rest of you, too. Klin-Fa has some things to tell you, and we have a decision to make."

"I don't think he would send the *Errant Venture*, because the Jedi candidates are on it—he wouldn't want to risk their lives. But sure, if we can get help we will. But we can't wait for it. Right now, the ship with Gandan on it is only a few days ahead of us, and we know where it's headed. Soon that won't be the case."

"We can't fight a whole convoy," Vega said.

Klin-Fa cleared her throat. "If we hurry we won't have to—just the slave transport and its escort."

"That's still a lot of ship," Vega said. "The *No Luck Required* isn't a warcraft—it's a rescue vessel."

"I think we should do it," Vook said.

All eyes turned to the Duro. He returned their gazes impassively.

"The Jedi's story aside," he said, "we know for certain what the Yuuzhan Vong do to captives. If we have a chance to save sentient beings from their depredations, it is our duty to do so."

"Vook," Vega began, "We all know how you feel about this—"

"I doubt it," the Duro said, softly. "I very much doubt it."

Silence settled on them. It was several long moments before anyone spoke.

"Urr," Leafst finally growled. "Who wants to live forever, anyway?"

"I do," Vega answered. "But to space with it. Let's go." ☺



"Boss," Vega drawled, when the explanations were done, "with all due respect, it's my opinion that you've lost your mind."

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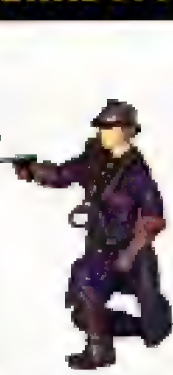
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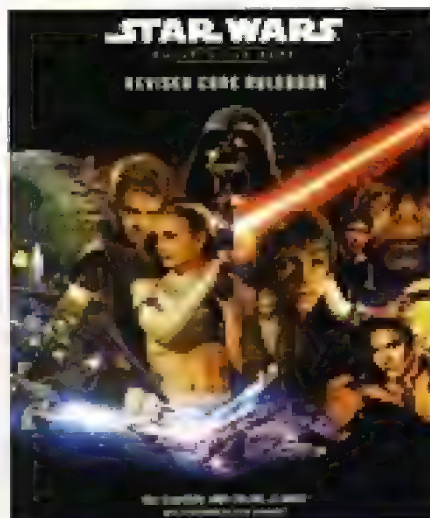


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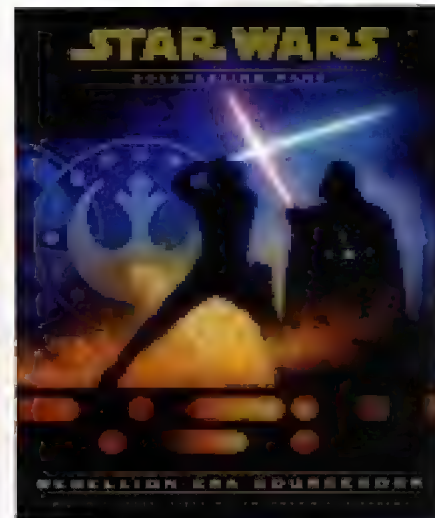
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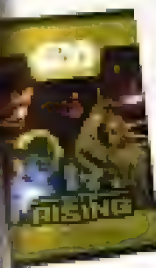
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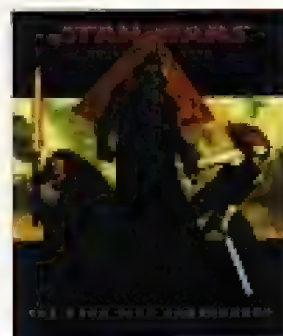
Or can the Jedi overcome insurmountable odds?

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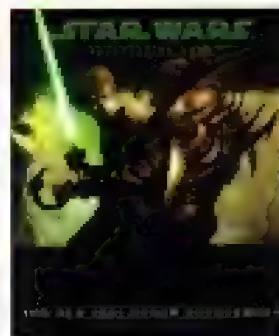
11 CARD BOOSTER

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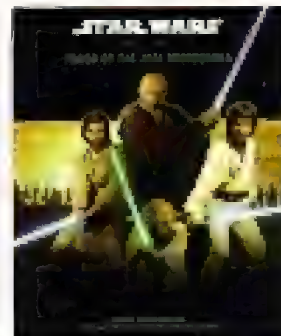
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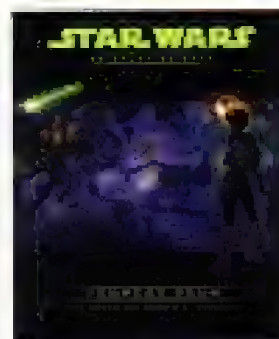
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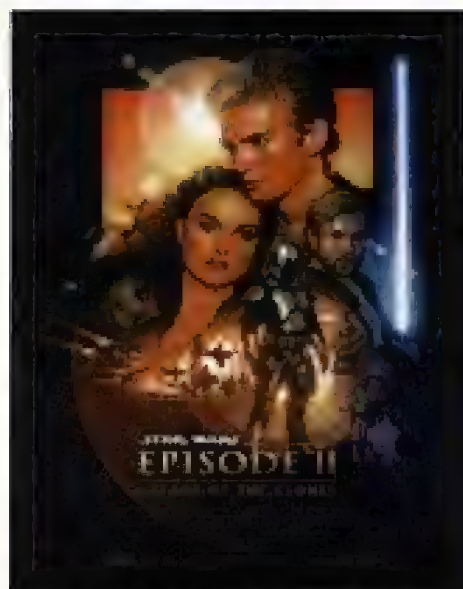
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This new one-sheet poster, illustrated by Drew Struzan, places Anakin Skywalker and Padmé Amidala in the larger framework of the galactic turmoil tearing the Republic apart.

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DIGITAL DOUBLES

BY ROB COLEMAN
ILM ANIMATION DIRECTOR



COMPUTER GENERATED ACTORS IN *ATTACK OF THE CLONES*

REAL OR DIGITAL?

Stunt doubles routinely don the same costume, wear the same makeup, and receive the same hairstyle to look as much as possible like the principal actor. When the double steps in, the camera avoids lingering on his or her face, and the action tends to be blurred with motion to maintain the illusion. When the stunt double performs the death-defying jump or fall, audiences believe they're seeing their favorite movie star in action.

Still, some stunts are too dangerous even for trained professionals, so some action scenes have been impossible to film.

Not any more.

Industrial Light & Magic's processes are becoming more sophisticated all the time, letting George Lucas substitute computer-generated actors for their flesh-and-blood counterparts during intense action sequences. These digital doubles take the place of both actors and stunt performers when the shot is simply too dangerous.

THE BIG THREE

Creating a believable photo-realistic human being is no easy feat. Skin, hair, and clothing are the "big three" challenges to surmount before an effects team can even begin to think about movement. Human skin is a highly complex surface. We see human beings all the time.



[LEFT] Jango Fett is an easier character to animate because you can't see his skin or hair.
[BELOW] The live Jango Fett is played by the actor Temuera Morrison.

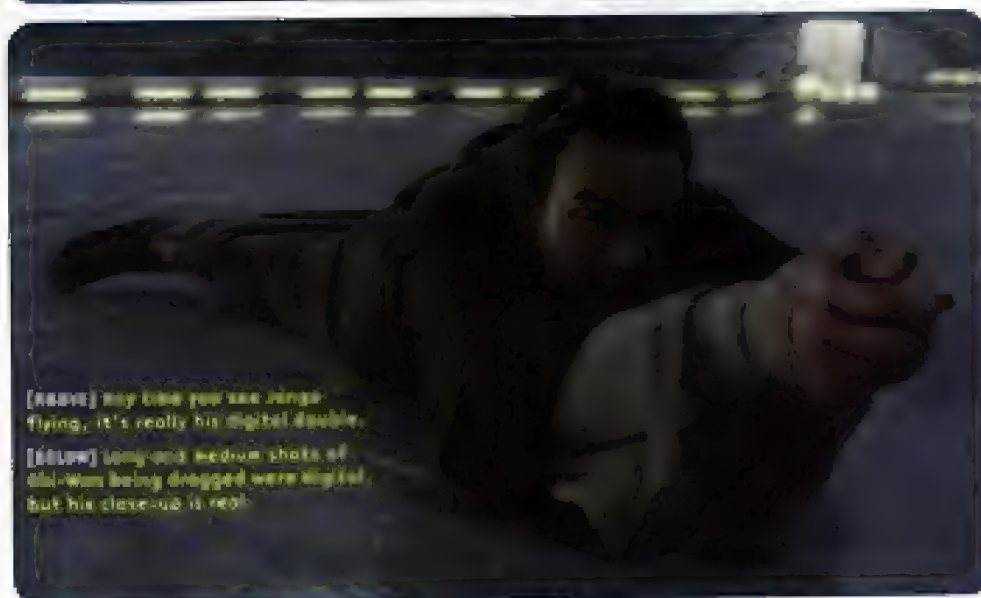


so we have become very sensitive at observing facial expressions; we peer into people's faces every day. We know what hair and skin look like, and we are not easily tricked.

Look at your own hand. Study the wrinkles and folds and then look at what you can see beneath the surface: veins and varying shades of color. Next put your hand up near a light source, notice how it looks different, and see how the light wraps around your fingers. If you put a flashlight against your fingers, you will see a glow as some of the light passes through your skin—we call that the sub-surface scattering of light. The technique to create realistic skin relies on our ability to deal with the way computer-generated light reflects and refracts when it comes in contact with a computer-generated model of a human character's skin.

Hair also proves difficult to recreate digitally. Next time you are among a group of people, notice how different everyone's hair is. Some hairstyles are short and curly, others long and wavy. Look at how the hairs meet the skin on the forehead, the direction shifts, and the color changes within a head of hair. Creating straight, uniformly-colored hair that looks freshly blow-dried is easy in computer graphics, but creating hair that looks real and moves convincingly is much more complicated.

ILM was happy with the results of the digital clothing in *The Phantom Menace*. The work was state-of-the-art for 1999. It became clear after seeing the concept drawings for Episode II that the digital clothing would need an overhaul for *Attack of the Clones*. In the films, Yoda wears a Jedi robe similar to the ones worn by Obi-Wan and Mace Windu. If Yoda's digital clothing did not react exactly the same way to gravity and wind as the live-action clothing did, then the audience wouldn't believe that he was real, no matter how good the animation and acting were. It



[above] Key time you see Jango flying; it's really his digital double.
[below] Long and medium shots of Obi-Wan being dragged were digital, but his close-up is real.

was very important that the drape and folds of his garment looked and "felt" real.

Once the animation team overcame these challenges (see "Behind the Magic: Crouching Yoda, Hidden Dooku," Issue #61 for the complete story), it was time to unleash the digital characters on their human counterparts.

RUMBLE IN THE RAIN

The first intense action scene to make use of the digital doubles was KOJ (short for "Kamino, Obi-Wan, Jango"), the fight on Kamino between Obi-Wan and Jango Fett. Later, during the production of *Attack of the Clones*, KOJ also became known as "the rumble in the rain."

The choreography of the fight involved blasters, a lightsaber, and leaping about in the pouring rain. We needed to be able to cut from the live-action Obi-Wan (whether it was Ewan McGregor or his stunt double) and the digital Obi-Wan. One of our first concerns was his wet Jedi robes. The digital clothing team worked for weeks on a way to make the

drenched fabric look real. Finding the right balance of weight, garment folds, and movement proved extremely difficult. Wet hair also needed its own special treatment, but there was abundant reference of a soaking wet Ewan from the live-action shots.

Many of the shots during the fight were made digitally. Jango was computer generated whenever he was flying, and Obi-Wan was digital for the lasso sequence. Next time you watch *Attack of the Clones* check out the sustained shot of Obi-Wan reaching for his lightsaber—he's completely digital. He had to be because of the way Obi-Wan gets yanked out of the shot at the end.

Two more digital shots immediately follow: Obi-Wan landing on the ground, and then being dragged across the landing platform. In this case his clothing had to look absolutely real because the following shot cuts to a close-up of Ewan. Other completely digital shots in the sequence included the high-kick shots, wider shots of the combatants sliding on the outside of the landing platform, and some of the falling shots.

HOW'D THEY DO THAT!?

Here's a list of 10 shots in *Attack of the Clones* containing a digital element. Some used digital doubles in one way or another, while others combined live action and computer-generated effects.

REAL OR DIGITAL?

- | | REAL | DIGITAL |
|-------------------------------------|-------------------------------------|--------------------------|
| 1. Obi-Wan hugging Dexter | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 2. Anakin on Zam's speeder | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 3. Obi-Wan arriving at Kamino | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 4. Anakin riding the swoop bike | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 5. Padmé thrown by Geonosian sentry | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 6. Jango with the droidekas | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 7. Padmé kicks the nexu | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 8. Padmé jumps down to the reek | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 9. Jango decapitated | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 10. Anakin thrown by Count Dooku | <input checked="" type="checkbox"/> | <input type="checkbox"/> |

1. Digital: Obi-Wan's head was real, but his body and clothing were digital so that Dex's hug wrinkled his robe.

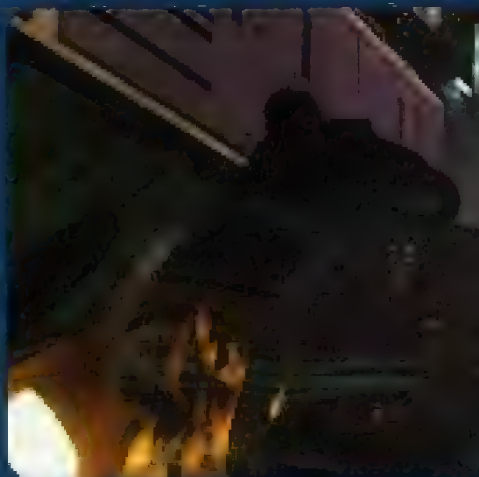
2. Real: Hayden Christensen did all of the stunt work. Only a few shots used a digital double: one on the roof of the speeder and another where digital legs were added to a real body.



3. Digital: Although there was a full-size Jedi starfighter prop, it was easy to put digital characters inside the cockpits of digital starships.

4. Both: The shot begins with Hayden Christensen hugging Natalie Portman, then he turns and walks back to the swoop bike. There, it switches to a digital version of Anakin, clothing and all, to better control the speed and direction of his departure.

5. Real: To get the right kind of movement, Natalie fought with an actor in a blue screen suit and then fell onto a stunt mat. An animated Geonosian was later added and Padmé appears to be thrown into a huge metal bucket.



6. Digital: It turned out to be just as easy to motion capture the action as to create a composite of Temuera Morrison and the droidekas.

7. Digital: Both Padmé and the nexu were digital so that the impact and timing could be worked out in animation.

8. Real: Footage of Natalie Portman was moved through the frame to give the illusion of her falling onto the back of the Reek. It needed to be real because of the tender kiss Padmé gives Anakin at the end of the shot.



9. Real: For the proper reality of Jango's body slumping to the ground we used a real person and then digitally removed his head.

10. Digital: The jump needed a change of direction and was too far for Hayden or his stunt double to make. Hayden's run was carefully matched so that the digital double moved like him.



FACE OFF

Digital double work combined with traditional stunt work can help create an otherwise impossible scene. For example, at the end of the scene when the kothums are in Padmé's bedroom, Obi-Wan jumps out of the window. The first half of the stunt is real, as Ewan's stunt double runs across the set and leaps out of the window. Next comes an wider exterior shot of glass shattering out as Obi-Wan's digital double grabs the hovering assassin droid as it flies away.

Sometimes the digital doubles stand in for Jedi who must leap incredible distances, as with the shot of Anakin jumping from one conveyor belt to another in the droid factory, or when he and Obi-Wan fall great distances.



during the speeder chase sequence on Coruscant. Those scenes could have been shot with a real person on wires, but they were more dramatic and wilder when freed of the traditional restrictions of shooting with cameras on a stage.

During the climatic lightsaber duel between Count Dooku and Yoda, there were several shots that employed either a complete digital double of Christopher Lee (such as when he leaps at Yoda) or digital head replacements. An extremely talented stuntman performed Count Dooku's most aggressive swordplay, and he was made up to look as much like Lee as possible. In medium shots the shape of his head didn't look exactly right. Computer animation was used to track Lee's shoulder and head actions. Then, a dig-



ital model of Lee's head, complete with expressions, was carefully composited onto the stuntman's body. The result: the illusion of an eighty-year-old man as nimble as a twenty-year-old.

locks the animation team into following the same series of motions. Having both human and creature as animated models provides the freedom to move them in unison but also requires creating realistic weight for both characters. Moving too abruptly can break the spell and spoil the illusion.

WHAT'S NEXT?

Many actors have worried publicly about digital doubles, fearing that their jobs are on the line, but they shouldn't worry. The performances that trained, gifted actors bring to the stage and screen guarantee that they'll will be with us forever. Digital doubles are just a tool to enhance an actor's on-screen actions.

Likewise, stunt performers can rest comfortably—at least between shots. Their talents



ROUGH RIDERS

Perhaps the most difficult shots using digital doubles were the sequences of humans riding beasts. During the Geonosis Arena Monsters sequence (IGAM), there were several shots where George Lucas wanted the film's heroes riding creatures in the arena.

The best visual solution to this challenge has traditionally been to have the real actor marched to the animated creature. To do this we shoot the actors during the principal photography riding a blue rig, which is moved around by the physical effects team. Although that approach gives us realistic movement of the actors reacting to being thrown around, it

will continue to be essential to creating realistic action sequences in dangerous falls, sword fights, and high-speed car chases.

Like any other technique or film trick of the past, the use of digital doubles lets writers, producers, and directors express even more of their imaginations, freeing them to bring mind-boggling images to the silver screen. At the same time, the ability to digitally generate realistic hair and skin will continue to improve, and the animators will learn the subtle skill of making a human face come to life—but these abilities will always remain slow and laborious substitutes for human performers, whose talents bring the characters to life. ☺

BATTLE OF THE PLANETS

BY BRETT RECTON

CONTINUE THE FIGHT AGAINST THE CONFEDERACY WITH STAR WARS: THE CLONE WARS

You can finish the fight the Jedi started in *Attack of the Clones* with the forthcoming *Star Wars: The Clone Wars* for the PlayStation 2 and Nintendo GameCube. With a robust series of missions, specialized vehicles, new and familiar, single- and multiplayer modes, and nonstop action, *The Clone Wars* will keep players on the edge of their couches. Insider caught up with the gang at LucasArts to get a firsthand look at this stunning new game.

BEGUN, THIS CLONE WAR HAS

The Clone Wars follows the events set in motion during the climactic battle on the planet Geonosis. In fact, the first mission centers around the Jedi as they arrive to rescue their captured comrades, Anakin, Padmé, and Obi-Wan, from the clutches of the Separatists. The Clone Wars follows an intriguing storyline: After the battle of Geonosis, Count Dooku directs armies of Confederacy battle droids to swarm every star system, spreading chaos and destruction across Republic worlds. However, this assault is intended simply to sow confusion as Dooku looks for the pieces of an ancient Sith weapon of mass destruction that, once assembled, can destroy the Jedi and anyone else who stands in his way. To stop the Separatists' plot from succeeding, the Republic deploys a massive army of clones lead by Anakin Skywalker, Obi-Wan Kenobi, and Mace Windu.

While the exact story of the game won't necessarily foreshadow coming events in Episode III, producer Jim Tso said the action, "expands upon one campaign" that happens immediately following the encounter at Geonosis. He also explained that the storyline is the first to

tackle events following Episode II: "It represents the first salvo in developing the story of the Clone War." Tso also hinted that characters and situations that appear in the game, which he helped develop, could reappear in novels, comics, and other stories in the future. Tso is very excited at this prospect, since he is a diehard fan himself.



BATTLES OF EPIC PROPORTIONS

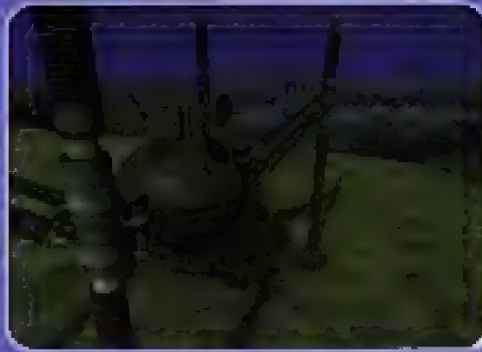
LucasArts' main goal with *The Clone Wars* is to create a game that lets the player experience what it's like to participate in a high-intensity, action-filled adventure. "The game is designed to capture the feel of an epic battle," Tso explains. There are sixteen single-player missions fought on six unique worlds from the *Star Wars* universe, as well as four multiplayer games—death match, king of the hill, conquest, and Jedi academy. While the settings for these are the same as those found in the single-player campaigns, Pandemic, the developer of *The Clone Wars*, went to great lengths to build 14 totally new maps designed for the multiplayer modes.

TECHNOLOGICAL TERRORS

In a game of epic conflicts, there are bound to be a few vehicles of mass destruction roaming the battlefields. *Star Wars: The Clone Wars* features 30 unique tanks, assault walkers, and other craft. Some you will recognize from *Attack of the Clones*, but others have been created specially for the game. Here's a breakdown of four craft, two of which you've never seen before.



TX-130 S FIGHTER TANK



COMMERCE GUILD SPIDER TANK

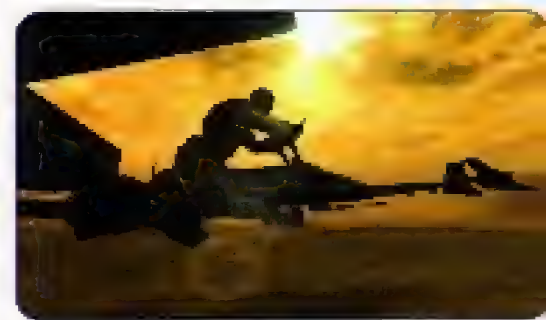


HAILFIRE DROID



CIS GAT DROID TANK

Similar to *Jedi Starfighter*, the single-player action lets players control specific characters as they proceed through *The Clone Wars*. Each Jedi is in charge of leading his army of clones against the Separatists while piloting one of five craft, including a Republic Gunship, a Speeder Bike, an Assault Walker (All-Terrain Experimental Transport or AT-XT), or a STAP. The primary vehicle players control in the *Clone Wars* is the TX-130 S Fighter Tank.



As in *Jedi Starfighter*, players get a chance to play each character. Which Jedi a player controls depends on the mission and follows the prescribed storyline. Each mission in the game presents a number of objectives that must be completed. They include everything from full-on assaults to escorting a convoy of Republic ships. Although some of the campaigns can prove to be quite long, *The Clone*

Wars features a convenient auto-save function that kicks in after the completion of certain objectives. This option saves players the frustration of replaying missions from the beginning every time they perish in battle.

THE GALAXY AWAITS YOU

The Clone Wars contains six worlds from the Star Wars universe. In addition to Geonosis, players will find themselves waging war on the desolate ice-covered ruins of Rhen Var (originally featured in Dark Horse Comics's *Tales of the Jedi: Redemption* series). In fact, a pivotal plot point revolves around Count Dooku as he journeys to Rhen Var to locate and destroy the tomb of the Jedi Knight Ulic Qel-Droma, who



lived 4,000 years before the Clone Wars during the time of the great Jedi-Sith war. If Anakin and company find the tomb first, they can gain knowledge from Ulic's spirit to figure out how to destroy the weapon. Other locales featured in the game are the tree-covered Alaris, a moon of the Wookiee homeworld Kashyyyk, and Raxus Prime, junkyard of the Galaxy which is also featured in Scholastic's *Bobo Fett: Crossfire* novel.

While the main feature of *The Clone Wars* is vehicular combat, there are times when the perspective shifts to a third-person view to let the player battle enemies head-on (fans of Obi-Wan for the Xbox will feel right at home). In addition to wielding a lightsaber, each Jedi has a few Force powers at his disposal, including Force push and saber throw. In fact, the first battle on Geonosis starts with Mace Windu running toward a Republic Gunship, cutting down hordes of battle droids in the

process. While these sorties are few and far between, they provide a nice variation to the overall gameplay.

MULTIPLAYER MADNESS

Fans enjoyed the limited multiplayer mode included with *Jedi Starfighter*. Although *The Clone Wars*' single-player campaigns alone would make it complete, it's the game's deeper multiplayer experience that adds endless replay value. Included are four modes: In addition to the two multiplayer mainstays—standard deathmatch, an all-out assault to see who can accumulate the most points; and king of the hill, where the player who stays on top of the hill the longest wins—*The Clone Wars* also features conquest and Jedi academy modes.

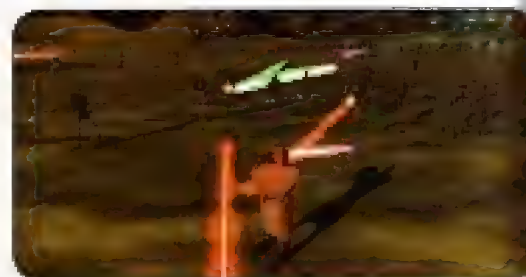
Conquest is an ambitious team-based mode played via a split-screen, enabling up to four players (two per side) to compete to capture each other's headquarters. Each team member is in charge of a vehicle to engage the enemy in combat. As players move through the battlefield between the two headquarters, they encounter various outposts that they can commandeer. The outposts then fire their laser turrets at



the enemy. Players command the turrets as they command wing mates in single-player missions. For example, if your player's headquarters is under attack by the enemy, the player can order the turrets to defend their HQ from attack. Similarly, players can command their turrets to attack the enemy's headquarters.



Jedi Academy is a co-op mode that harkens back to the days of classic games like *Galaga* and *Galaxian*. Here, players compete against each other in battle tanks or fighting as Jedi in an endurance match to see how many waves of enemies they can defeat, with the winner being the one who accumulates the most points. While this focus of the gameplay centers on playing cooperatively with a friend (characters can't damage each other during battle), there are instances when characters battle each other every three or four rounds in Gladiatorial fashion. As in the single-player mode, power-ups floating throughout the battlefield can be used to a player's advantage.



TECHNICAL MERITS WORTHY OF A JEDI

Each environment in *The Clone Wars* looks stunning and features exceptionally sharp graphics. At any given time, the game can display hundreds of Clone Troopers, Battle Droids, assault vehicles, and huge intergalactic craft with hardly a trace of slowdown. LucasArts hopes to maintain a frame rate of at least 30 frames per second on both platforms.

Skywalker Sound provided the sonic ambience for the first time in a *Star Wars* game, and the result is simply awesome. The GameCube version supports Dolby Pro Logic II Surround Sound, and with the appropriate stereos receiver, will completely immerse players in the action. ☺

STAR WARS GALAXIES

BY HADEN BLACKMAN

BEYOND THE MOVIES

Star Wars Galaxies: An Empire Divided, the massively multiplayer online game (MMOG) developed by Sony Online Entertainment and published by LucasArts, offers players the chance to "live" in the *Star Wars* universe. For many fans of the films, it will be an opportunity to cross Tatooine's Dune Sea on foot, explore the mysterious Massassi temples of Yavin 4, or hunt Ewoks on lush Endor. Others will seek out encounters with famous *Star Wars* characters—like Han Solo and Darth Vader—or clash with film creatures ranging from the rancor to Tusken Raiders. At every turn, players will spot elements from the *Star Wars* films, creating a sense of immersion essential to the game's success.

In the case of *Star Wars Galaxies*, however, the term "massively multiplayer" doesn't simply refer to the fact that the game supports up to several thousand players online simultaneously. The game environment is also truly massive in size and scope. From its initial release, *Galaxies* will include a vast amount of online real estate, because players need ample terrain to explore, as well as areas where they build houses, shops, and even cities. In addition, players will face hundreds of enemies and dozens of exciting missions. To provide this incredible wealth of content, the designers moved beyond the films to draw on a wide array of other *Star Wars* sources.

ALBINO WOOKIEES, PURPLE RODIANS, AND OTHER ALIEN ODDITIES

In *Star Wars Galaxies*, you can create and customize your own character, or "avatar," as these online personae are often called. You begin this process by selecting one of eight species. Because the game focuses primarily on the *Star Wars* movies, the list of playable species is dominated by aliens who have appeared on screen: Wookiees, Rodians,

Twileks, Trandoshans, and Mon Calamari. In addition, the design team included Zabrak, a species represented by Darth Maul in *The Phantom Menace*, and Bothans, who are mentioned in *Return of the Jedi* but never seen.

The decision to include Bothans raised some interesting design challenges. Bothans weren't described in detail until Timothy Zahn's *Thrawn* trilogy. Later they appeared in a few other places, including Dark Horse's *Rogue Squadron* series and the covers of a few novels. The initial artwork for Bothans showed them as more simian; later images gave the species a feline look. To bring Bothans into the game and ensure that the

species offered enough range in appearance, *Galaxies* concept artists combined all of the preexisting references to create a new, unified vision of the Bothans.

The team's concept artists also used comic books and other references to provide the huge variety of customization options for each playable species. Based on the films and comics, they created a large palette of skin colors for Twilek characters that includes multiple shades of blue, red, green, and purple. For other species, the team extrapolated from the

films and even the infamous *Star Wars* Holiday Special to come up with a few rules based on real-world animals: Trandoshans scales can be a range of colors found on Earth's snakes and lizards; Mon Calamari will be as brightly colored as tropical fish; and the palette for Wookiee fur colors is based largely on those colors found on bears and dogs.



In a few cases, the scope of customization options based on what's been seen in the films was too limited to ensure that each character would be unique. In these instances, the artists made logical additions to the *Star Wars* universe, resulting in purple Rodians, Trandoshans with multiple head ridges, and speckled Twi'leks.



GALACTIC GAZETTEER

Selecting the playable species was easy compared to finalizing the list of planets in *Star Wars Galaxies*. The team hopes to fill the game with between twelve and fifteen planets. As when choosing the playable species, the design team started with worlds that have appeared in the films: Tatooine, Yavin 4, Endor,



and Naboo. Next, they turned to the greater continuity to provide Han Solo's homeworld of Corellia and the mysterious Dathomir, where daring players can run afoul of rancors and mysterious Force-sensitive "witches."

The novels and comics provide a wealth of reference material for Corellia and Dathomir, but the designers also used other video games for inspiration. In particular, the team discovered the planet Lok in LucasArts' *Star Wars*:

Starfighter and *Star Wars: Jedi Starfighter*. Home to violent pirates, the turbulent world is dominated by hazardous terrain such as bubbling sulfur pools and boiling lava pits.

Including diverse environments, points of interest, and encounters on each world proved challenging. The greater continuity includes a wealth of detailed information on some of the

major planets, but the artists were still responsible for bringing to life never-before-seen areas like the mysterious Blue Leaf Temple on Yavin 4, the Gold Beaches on Corellia, and the ruins of one of the earliest Tatooine settlements, Fort Tusken. When the nomadic Sand People overran the stronghold, they earned their more familiar name: "Tusken Raiders." From this vague description, concept artists generated images of a dilapidated military structure sit-

ting atop a small hill in the Tatooine wastes. The game designers, in turn, infused the site with gameplay conditions.

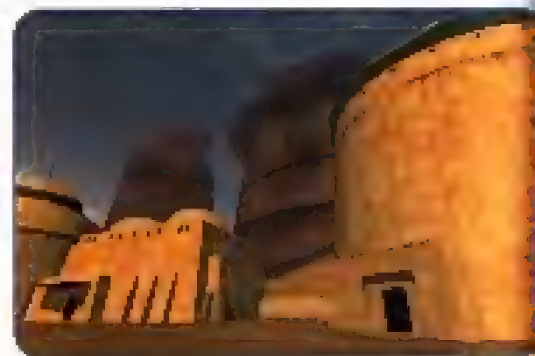
For example, players will obviously venture out to Fort Tusken looking for Sand People, but they can also drive them from the area and claim the fort for themselves. Of course, once the Tusken Raider population is depleted, the game will create more Sand People, all programmed to take back the fort. Thus, Fort Tusken becomes a dynamic area that constantly changes hands and creates the sense that the Tusken Raiders are truly relentless.

THE RISE, FALL, AND RISE OF MOS ESPA

Many of the planets in *Star Wars Galaxies* have at least one metropolis, so city planning is often a designer's full-time job. In general, cities in massively multiplayer games should offer necessary services to players. A typical city in *Star Wars Galaxies* might include a variety of shops, a medical center, a spaceport, a cantina or similar locale designed for social interaction, a cloning facility, and a bank. A MMOG city needs to

feel big yet be small enough for players to navigate without getting lost. Like real-world city planners, designers must worry about traffic flow and ensure that the most important buildings are accessible to everyone.

With all of these restraints, it's clear that building a city in *Star Wars Galaxies* takes skill and patience. Some cities pose different challenges, however. A city like Corellia's Coronet, which has appeared in very few sources, requires a great deal of concept art to determine an architectural style, but otherwise the city designers have complete freedom when creating the layout. By contrast, Tatooine's Mos Espa is featured on film and has been the



subject of several maps in the *Star Wars Roleplaying Game* sourcebooks and reference books like *Inside the Worlds of Star Wars: Episode I*. Many fans have already "explored" these well-documented cities. Some know its size and key locations, while others have even memorized the street maps! Thus, the city designers strive for authenticity while addressing the needs of a game environment.

The designers began mapping Mos Espa by comparing the various sources and using them to develop a rough layout that retained general placement of key structures, like



Watto's shop. Next, they added their own required structures—including a hospital and a bank—at major intersections, next to the spaceport, or near other key locations. While the needs of a MMOG conspire to prevent the designers from simply duplicating preexisting maps, the inclusion of Mos Espa's most important sites should capture the city's flavor and importance. With the *Star Wars* Galaxies map of Mos Espa in hand, city builders were able to place actual buildings in the game world. As the city grew, the designers explored Mos Espa from a player's perspective, quickly learning that even the simplest overhead map can become a maze when transported into three-dimensional space. Although some amount of exploration is encouraged, the designers revisited the skylines and made sure that important buildings are clearly visible even at a distance to prevent players from becoming hopelessly lost. By the time *Star Wars* Galaxies ships, Mos Espa will have been built, torn down, and rebuilt a number of times to ensure the perfect balance between the city's desired atmosphere and functionality.



STAR WARS ZOOLOGY

Building interesting terrain for a dozen worlds is challenging enough, but populating these planets with creatures required an incredible amount of research bolstered by hundreds of pieces of concept art.

The creatures on a planet must fill a variety of roles. Most planets in *Star Wars* Galaxies need dangerous predators, peaceful herbivores, flying animals, aquatic creatures, and beasts of burden. The fauna on planets like



Tatooine and Naboo are well documented, with more than enough identified creatures for designers to unleash on the players. A world like Corellia, for which all the primary sources are novels, proved more difficult to populate because so few of its creatures had appeared in art. To make up for this lack of precedents, concept artists devoted their energies to detailing the fabled Corellian slice-hound and creating such creatures as the deadly "carnion spart" and the peaceful "durni." Still other worlds, like Lok, have very little information about their native flora and

fauna, requiring the designers to create entire ecosystems that include parasites like the "salt mynock" and disgusting "sulfur slugs."

Of all the planets, Endor might have been one of the most interesting to populate. For many of the native species—including the Ewoks, Gorax, and Maraunders—the team could turn to film references in *Return of the Jedi*, *The Ewok Adventure*, and *Ewoks: The Battle for Endor*.

The Illustrated Guide to the Star Wars Universe by Kevin J. Anderson and Ralph McQuarrie provided additional "realistic" reference and supplied inspiration for sites like an Ewok lake village. To make Endor complete, the team also watched the complete run of the Ewok cartoon series. The concept artists then reinvented creatures that had originally appeared in a cartoon format in such a way that they would fit within *Star Wars* Galaxies' realistic style but still retain their

unique qualities. As an example, the designers discovered the fearsome hanadak in an episode of the cartoon series. As depicted in the cartoon, the hanadak is a large, purple beast that appears as a cross between a bear and a baboon. The concept artists distilled the creature to its core concept—a vicious predator that vaguely resembles both a bear and a baboon—and pushed the creature away from the cartoon rendition to make it more formidable.



JABBA'S SOAP OPERA

Nonplayer characters (NPCs) are more complicated than simple creatures because they often need motives, personalities, dialogue, and histories. Wherever possible, the designers have drawn upon existing characters to populate areas ranging from Jabba's palace to a secret Rebel hideout on Corellia. To flesh out the interactions in Jabba's palace, the designers relied heavily on the short stories in *Tales from Jabba's Palace*, which when taken together depict the complex maneuverings of Jabba's cronies. Players can expect to receive missions from a very loyal Ephant Mon, a hungry Max Rebo, and a paranoid Bib Fortuna.

The research and painstaking effort the design team is devoting to capturing the feel of galaxy far, far away—in all its varied forms—should shine through when *Star Wars* Galaxies goes live. Whether you're walking through the streets of Mos Eisley or venturing into unknown territory on Lok, Galaxies could well become your most compelling *Star Wars* experience ever. 🗡️

ARMS & EQUIPMENT GUIDE

BY BRIAN CAMPBELL

NOT JUST ANOTHER GUN BOOK



The *Arms & Equipment Guide* offers quick and easy ways to make any *Star Wars* Roleplaying Game character tougher. Heroes can now acquire modified blasters, exotic ammunition, enhanced comlinks, and fine-tuned detection gear. If a character's been hoarding credits over the last few adventures, this book offers plenty of creative ways to spend them, and the *Arms & Equipment Guide* also makes a unique addition to any *Star Wars* reference library.

While there are over 40 pages of armaments, this is more than just another gun book. Droids and vehicles both count as "equipment," too. Communication equipment, scanners, security devices, and survival gear round out nearly 100 gizmos to enhance game play.

SPECIAL MODIFICATIONS

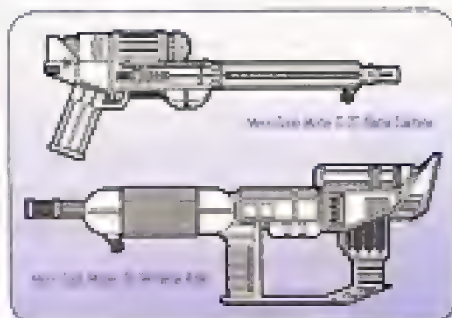
Han Solo is famous for customizing everything on the *Millennium Falcon*, right down to his sidearm, a modified BlasTech DL-44 Heavy Blaster. The *Arms & Equipment Guide* includes rules for customizing equipment—and not just blasters, but also armor, energy weapons, and vehicles.

You can adjust a weapon's range, damage, durability, rate of fire, or stun capability. You can also make armor stronger, lighter, and add all sorts of upgrades, such as jet packs and wrist rockets.

TOOLING UP

Game balance in the customization rules is pervasive throughout the weapon listings. For players who intend to max out on damage without customization, simply spending credits might not be enough. Every weapon with a big advantage also has a significant drawback.

The deadliest personal energy weapons inflict slightly more damage than ordinary weapons, but not without some handicaps. Some are limited in legality, while others have hindrances to range, ammunition, or accuracy. Disruptors are one of the best kinds



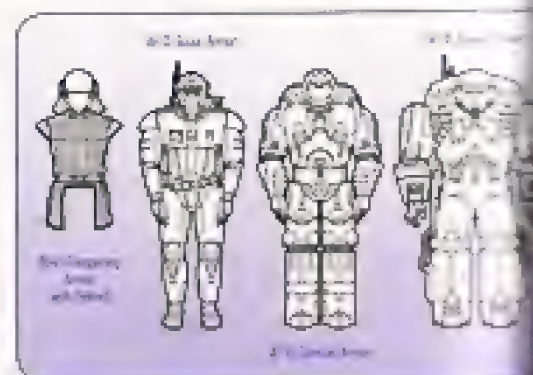
of weapon against low-level characters, but characters won't be using them in the Rebel Alliance or New Republic military.

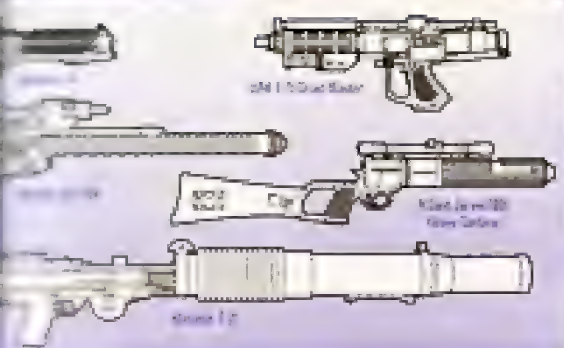
Instead of just skipping right to the highest damage listing, players might want to consider some less traditional choices. Many players overlook the usefulness of low-tech weapons like slugthrowers and flechette launchers—after all, they don't carry the same punch as a heavy blaster pistol. New types of ammunition make these weapons more viable. For example, slugthrowers now have "mercy" ammunition, explosive ammunition, and the soon-to-be-popular "pyro" ammunition, capable of inflicting fire damage for several rounds after it hits. Flamethrowers can also inflict continuous fire damage, making them one of the most dangerous choices in the book.

Dart pistols are another cheap alternative, even if their ammunition is expensive. The black market offers darts with nerve toxins, knockout drugs, acid, and tracking devices. Wrist rockets come with eight varieties of ammunition, making a suit of Mandalorian armor more versatile. While Kaminoan saberdarts are not available, there are plenty of substitutes that work just as well.

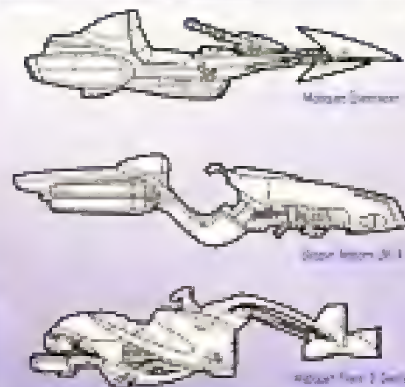
Over ten new types of grenades—and a few new grenade launchers to deploy them—are welcome additions to any arsenal. Smoke grenades, chemical grenades, frag grenades, and stun grenades add variety and tactics to combat. For old-school *Star Wars* fans, the Corporate Sector Authority "glop grenades" are back.

As a Gamemaster, presenting opponents with exotic melee weapons like neuronics whips, vibroknucklers, or the devastating Great Force Pike can create some memorable fight scenes. For players, specializing in an unusual weapon can be a great way to personalize a character. A few of these unusual choices are specific to various species, such as the Rodian Throwing Razor, a Squib Tensor rifle that uses tractor beam technology, an insidious Verpine





A HERO'S PERSONALITY IS SOMETIMES DEFINED BY EVEN THE MOST INNOCUOUS PIECES OF EQUIPMENT.



shatter gun, and the Wookiees' famous ryyk blades. Even a melee weapon as simple as a garrote can add variety to combat.

With all these choices, many heroes—particularly soldiers and scoundrels—might be tempted to carry around a small armory. In the more civilized parts of the galaxy, this isn't just impractical—it's illegal. Whether characters intend you enforce the law or break it, the Gamemaster will probably want the new rules for concealed weapons and security searches. Now more than ever, a back-up or holdout weapon can be a prudent choice.

ARMOR

Most of the new suits of armor in the *Arms & Equipment Guide* not only provide protection, they also can enhance a character. "Climbsuits" increase a hero's chance of climbing difficult surfaces, while "tracking vests" make it easier for a character to carry more gear with fewer encumbrances.

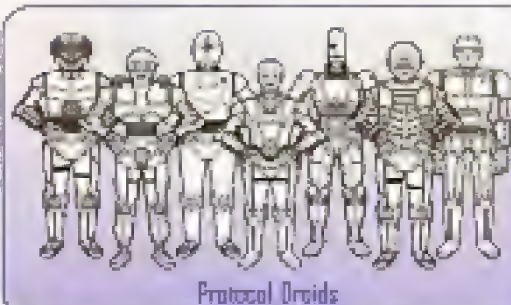
While scouts and scoundrels might normally avoid wearing armor, camo suits and stealth armor should prove to be a popular choice for them. A few suits of "armor" provide benefits other than damage resistance, while others only offer extra protection against specific types of damage. If players were wary of buying armor before, these new choices might not only save their characters' lives but make them more effective outside of combat, too.

For "heavy metal" fans, there are three new suits of powered armor, more than enough to give the Corellian battlesuit a run for its money.

LOOK, SIR! DROIDS!

The *Arms & Equipment Guide* has over twenty pages of new droids, including astromechs, assassin droids, medical droids, security droids, surveillance droids, and protocol droids.

Even if players choose to play a droid, a restraining bolt can shut it down, an ion gun can stop it in its tracks, and a bit of reprogramming can negate hard-earned skill points. A simple memory-wipe can erase all memories of a droid's last few adventures (or the Sith Lord who created it). However, Gamemasters might want to create high-level versions of these new droids to add some personality to their automated GM characters.



If you're looking for highly iconic automations, check out the OOM-9 battle droid, the FX Imperial medical droid, the Arakyd "Dark Eye" Probe Droid, the RA-7 "Death Star Droid," and a definitive version of the M-3P0 protocol droid.

VEHICLES

While the *Arms & Equipment Guide* doesn't have new starships, it does include an assortment of airspeeders, ground speeders, and other vehicles. It adds seven new entries to the list of swoop and speeder bikes. While there aren't many walkers or seacraft, several unusual vehicles can add variety to adventures. Fans of the Expanded Universe should check out the Slayn & Korpil V-wing (as seen in the Nintendo64's *Rogue Squadron*), the Mobquet Flare-S Sloop (a favorite for Tatooine and Corellian swoop gangs), and the old reliable SoroSuub V-35.

Using the same system as weapons and armor, a skilled character can make adjustments to a vehicle's cargo capacity, speed,

maneuverability, durability, or weaponry. This opens up the possibility for dozens and dozens of variant vehicles.


A brief sidebar about "Cloud Jockeys and Speeder Aces" addresses a repeated request for vehicle-based prestige classes. With these guidelines, any player should be able to customize the new starship ace prestige class for a favorite swoop jockey or Cloud City Speeder ace.

OTHER GEAR

After shopping for weapons and armor, players should consider upgrading their hero's other equipment. A hero's personality is sometimes defined by even the most innocuous pieces of equipment. The *Arms & Equipment Guide* has over a dozen choices, from the disposable 75-credit MultiNode to a VoxBox that enables Gamorreans and Wookiees to speak Basic.

High-tech heroes could come to depend on the wide array of detection, scanning, and sensory equipment this book provides. More importantly, high-level heroes should now have a harder time breaking and entering into well-defended areas.

ALL I WANT FOR LIFE DAY IS . . .

The *Arms & Equipment Guide* is like a big toy box. For many players, the chance to "buy more stuff" is a powerful incentive to continue playing. Of course, this approach can have a few drawbacks, especially if characters get greedy for credits or loot the body of every unconscious opponent for gadgets. Used sparingly, however, this book can add variety to combat, detail to encounters, and personality to GM characters. 

MANIFEST DESTINY

WALTER JON WILLIAMS,
GALACTIC HISTORIAN

BY JASON FRY

So, Walter Jon Williams, what's it like to write the 14th book of *The New Jedi Order*, a series that only recounts, oh, the invasion of the galaxy, the fall of Coruscant, the death of beloved characters, and a debate regarding the nature of the Force and the responsibilities of the Jedi Knights?

"It was sort of like writing Chapter 14 of *War and Peace*," says the author of *Star Wars: The New Jedi Order: Destiny's Way*. "You have a very detailed outline—you have to get Natasha and Pierre and Prince Andrei and Napoleon and all the Russians from March 1811 to September 1812 and leave them for someone else to deal with."

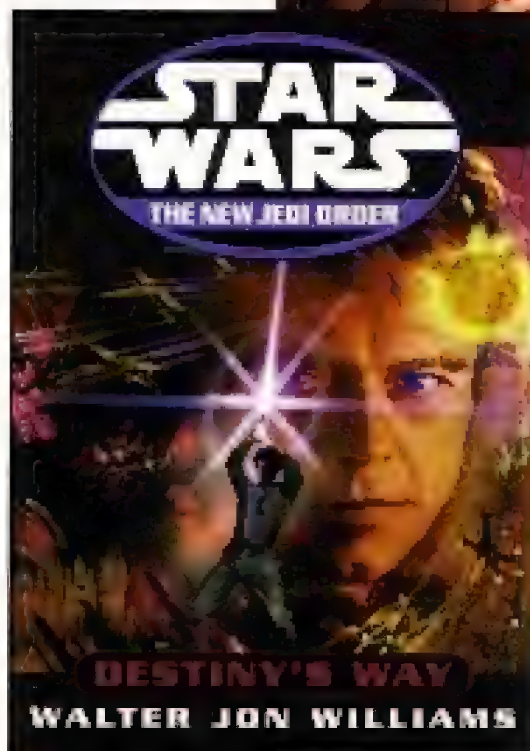
The *New Jedi Order* series' authors have likened it to a relay race, with Williams taking the handoff from those who have come before—R. A. Salvatore, Michael A. Stackpole, James Luceno, Kathy Tyers, Greg Keyes, Troy Denning, Elaine Cunningham, Aaron Allston and Matthew Stover—and passing the baton to Sean Williams and Shane Dix.

But Walter Jon Williams isn't just another runner, and his task isn't just to complete a workaday lap on the series' course. As with the preceding hardcover books in *The New Jedi Order*, *Destiny's Way* isn't focused on a single character. Rather, it is a big, sprawling space opera. Heroes old and new have key roles, as do both Jedi Knights and the space fleets of the battered New Republic. What's more, *Destiny's Way* is clearly the turning point of *The New Jedi Order*: Series-spanning conflicts come to a close, and readers finally learn some of the deepest secrets of the Yuuzhan Vong, the relentless extragalactic invaders.

Nonetheless, Williams admits that, going in, he was "pretty well intimidated" by how much he had to learn just to get started. Unlike some of his predecessors, he hadn't tried his hand at a *Star Wars*

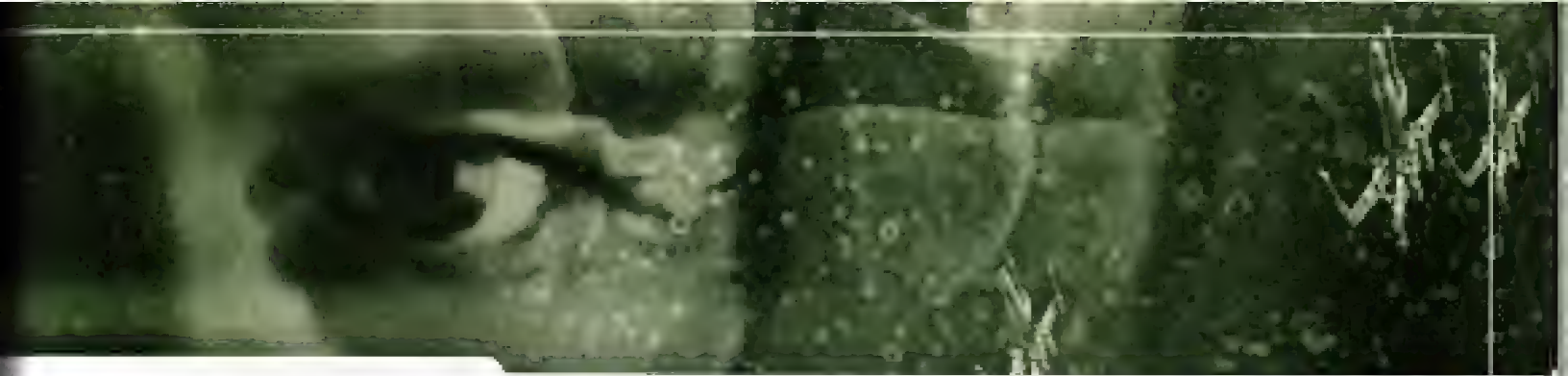


Photo © Walter Jon Williams



novel before, and his knowledge of the saga was limited to the movies. "I didn't know there was an additional 30 years of history in which people had been getting married and having children and having struggles," he says, adding, "I didn't know the Emperor had come back at least once."

While the Emperor remains dead, Williams has stepped in ably to pick up the story. Jaina Solo, now an ace starfighter pilot and an implacable foe of the Yuuzhan Vong, wears the guise of their trickster goddess Yun-Harla. Her twin brother Jacen returns from Yuuzhan Vong captivity with new maturity and understanding of the Force. The strange former Jedi Vergere—Jacen's ruthless tutor in Matthew Stover's



Traitor—plays a key role in *Destiny's Way*, where her history is finally revealed.

Of course, Williams points out, The New Jedi Order authors have known Vergere's story for some time. "In *Destiny's Way*, I get to tell everybody else. That was fun, actually—knowing stuff other people didn't and being able to transmit my version of it on to the public," he admits.

As a writer, Williams has tried his hand at a number of things. His first five books were historical novels—he calls them "sea operas"—in the style of C. S. Forester and Patrick O'Brian, published by Dell in the 1980s. As Williams recalls, the series was meant to include 10 books, but a rotating cast of editors and a loss of market interest in historical fiction resulted in its abrupt end at five. "I wanted to write in the tradition of C. S. Forester, and my publisher wanted me to write in the tradition of John Jakes," Williams observes wryly.

Historical fiction's loss has been science fiction's gain—though Williams' science fiction is difficult to categorize. He tried his hand at first-contact (*Angel Station*), aristocratic space opera (*Ariston*), cyberpunk (*Hardwired*), technological high fantasy (*Metropolitan* and sequel *City on Fire*), modern-day disaster thriller (*The Rift*), and a three-book series (the first of which is titled *Crown Jewels*) that can only be called a sci-fi comedy of manners.

With *Destiny's Way* under his belt, Williams is going back to space opera. His next project is a trilogy he calls *Dread Empire's Fall*. Set in the far future, the story centers on the struggles of humanity and several other alien species that have been conquered by the Shaa, a powerful species that has imposed a strict rule of law. The Shaa then commit mass suicide, leaving their empire in peril without the hand of its masters to keep it together. The first book of the trilogy, *The Praxis*, should

IN OTHER BOOK NEWS . . .

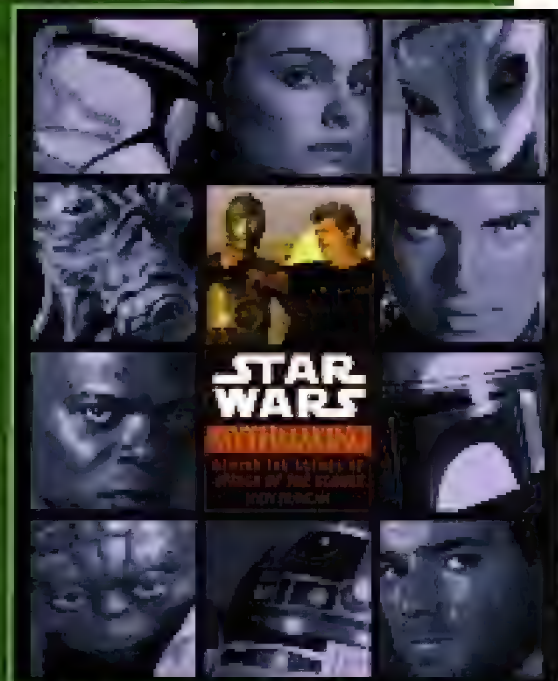
If you missed Troy Denning's e-book "Recovery"—or are old-fashioned enough to want it on paper—it's included in the paperback edition of *Star by Star*, out this month from Dell Rey. Meanwhile, The New Jedi Order continues with the Force Heretic trilogy, of paperbacks, penned by Sean Williams and Shane Olt. The series begins in March with *Star Wars: The New Jedi Order—Force Heretic I: Renegade*, and will be followed by *Infidel* in June and *August's Revolt*.

That's not all from Dell Rey. Jody Dornan—the co-author, with Laurent Boucama, of *The Making of Episode I: The Phantom Menace*—is the author of next month's *Star Wars: Mythmaking: Behind the Scenes of Attack of the Clones*, available in hardcover or trade paperback.

For kids of all ages, Scholastic's *Jedi Quest* series continues with the fourth and fifth books of the popular series penned by

Jude Watson, due in November and February respectively. Young Boba Fett is back in November as well, brought to life by Terry Bisson's *Bobo Fett: Crossfire*.

Finally, don't miss a unique addition to your bookshelf. *The Star Wars Party Book: Recipes and Ideas for Galactic Occasions*, by Mikyla Bruder and illustrated by Frankie Frankery, should be out now from Chronicle Books. If you liked the two installments of the *Star Wars Cookbook*, you won't want to miss this one. Death Star pizza, anyone?



be out in Britain now and will appear in the U.S. next summer.

Williams is not done with *Star Wars*—readers of *Destiny's Way* should know that there is more to the story. While details weren't available at press time, plans are afoot for Williams to pen an e-book that will tie in with *Destiny's Way*, much as Troy Denning did with his own *Star Wars: The New Jedi Order: Star by Star* and James Luceno did with Michael Reaves' *Darth Maul: Shadow Hunter*.

That e-book will tackle a small part of the sprawling story of *Destiny's Way*, with its

heady brew of military maneuvers and political skullduggery. Those ingredients add up to a compelling story, and one Williams says was well matched. "I think I can bring a certain degree of my expertise to it," he says. "I happen to know a lot about history and military history and politics in government, and I was able to apply that to a situation in which the New Republic had to get to its feet and get its act together and present a unified front. And take the battle to the enemy. Fortunately, my strengths as a writer lent themselves to that project very well." ☺

POINTS OF VIEW

BY THOMAS MANTON

DARK HORSE POISED TO EXPAND THE UNIVERSE LIKE NEVER BEFORE

Is there room for two ongoing *Star Wars* comics? Dark Horse Comics Editor Randy Stradley thinks so. This fall, the new series *Star Wars: Empire*, set against the backdrop of the classic trilogy's Galactic Civil War, hits the racks right alongside the existing prequel-era *Star Wars*, which will be renamed *Star Wars: Republic*.

"They're going to have such completely different flavors that I don't think there's going to be a sense of either book stepping on the other's heels," explains Stradley. "One is more from the aspect of the Jedi and the established Republic, and how they failed to maintain that Republic. The other is how a New Republic is built from the ashes against the backdrop of this very draconian Galactic Empire." Dark Horse's Scott Allie, the inaugural writer for *Star Wars: Empire*, also thinks there's plenty of room at this particular watering hole. "[*Republic* and *Empire*] deal with almost completely different casts, in different eras, with a totally different backdrop. This is our way of really focusing what we do, giving it some continuity and cohesiveness, rather than just throwing two different series at the wall."

Allie has been with Dark Horse Comics since 1994, editing *Hellboy* and *Buffy the Vampire Slayer* while gaining experience as a

horror writer. Prior to *Star Wars: Empire*, he penned the Han Solo short story "Tall Tales" in the anthology title *Star Wars Tales*. Allie kicks off the new ongoing series with a four-issue story arc entitled "Betrayal."

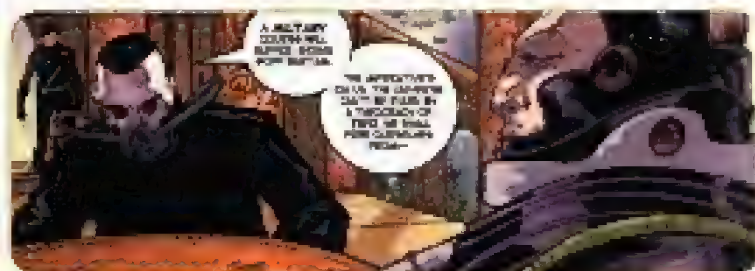
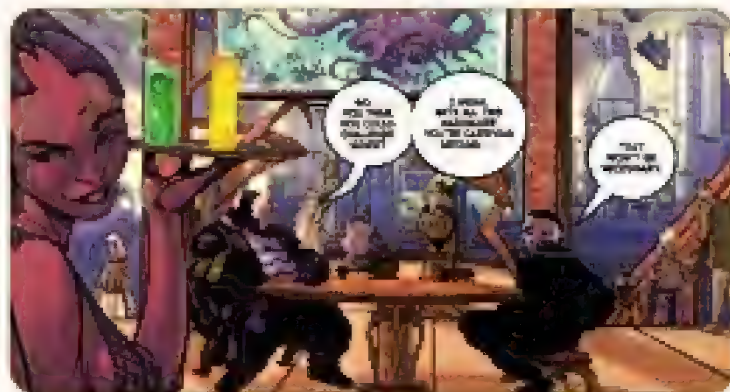
"It's all about the Imperial officers on Coruscant turning on the Sith Lords," he explains, and indeed the story seems as if it will satisfy even the hungriest of Empire-lovers. "Vader and Emperor Palpatine are the focus of 'Betrayal,' but a couple other surprise characters pop up. We've also invented a whole cast of high-ranking Imperial officers and an Imperial hit man. The series has a very dark edge to it." Artist Ryan Benjamin, known for his work on *Ghost*, is responsible for the interior panels, while *Buffy*'s Brian Horton illustrated all four covers. Allie viewed the experience as a conceptual collaboration. "Brian designed the main villain, Grand Moff Trachta, and Ryan designed everyone else.

The characters are all unique and distinctive. I love what the artists have done."



Though Allie is a relatively new *Star Wars* writer, he brings with him a lifetime of familiarity with the movies, counting himself among the first *Star Wars* generation to grow up with the original theatrical runs. "I saw [*A New Hope*] with my grandfather the weekend it came out," he recalls. "I was seven, so I was young enough that I didn't know what it was at all. He was trying to get me into *Young Frankenstein*, but the ticket seller said I was too young and that I should see *Star Wars*. Then I spent the rest of the year going to see it over and over again."

Like the Colorado River and that little canyon in Arizona, George Lucas' twenty-five-year-old blend of science fiction and heroic fantasy has worn a deep channel through the bedrock of popular culture that has forever altered the Hollywood hit-making machine. "When *A New Hope* came out, we'd never seen anything like it—and then we didn't see anything else like it until *The Empire Strikes Back*," says Allie. "I saw *Episode II* within about a day of seeing *Spider-Man*... no one's ever seen films like this before. The action, the art direction was unbelievable, and the stories were better than we're used to seeing in such films. Stack 'em up next to *Harry Potter* and *Lord of the Rings*, and it's just amazing that one year could see so much fun on the screen."



PAUL CHADWICK'S
"DARK LIGHTER"

The intricacy of the *Star Wars* milieu surpasses any of the above fictional worlds, allowing for stories about virtually any character in any media. *Star Wars: Empire* marks twenty-five years of *Star Wars* comic books, and it fittingly returns to the era that started it all, "Betrayal" takes place shortly before the events of *Star Wars: Episode IV A New Hope*, and subsequent story arcs will move forward more or less linearly. The plan is to head through *A New Hope* and then gradually cover the three-year time period leading up to *The Empire Strikes Back*.

That plan might set off alarm bells in the minds of some longtime Expanded Universe fans, who are well aware of the stories already existing in this time period including the original Marvel Comics series and the newspaper

strips by Archie Goodwin and Al Williamson that were later collected under the name *Classic Star Wars*. "Well, there you go. It's a challenge," admits Allie. "But we'll jump around from one character to another, move around in time a little bit to do the right stories. It's only twelve comics a year. We have the room we need, it might be a tight continuity, but it's an era with a lot of drama to it, a lot of poignancy."

In truth, three years is a lot of space in which to tell stories, and *Star Wars: Empire* will gain an assist in the continuity department with a judi-

cious focus on supporting characters such as Biggs Darklighter and through the generous development of original characters, similar to the current ongoing series' success at launching Jedi Knight Quinlan Vos. "Future stories will deal with some of the other characters from the movies," explains Allie.

"And some will introduce new ones. All this will be very much in continuity, unlike *Infinities*, so there's a limit to what we can do with characters like Luke."

So with good-guy characters like Biggs Darklighter on the schedule, does that make the title *Star Wars: Empire* a misnomer? Scott Allie doesn't think so. "No matter what story you do set during that period, the Empire will be the shadow hanging over the action. If you do stories about the Rebellion, you're really dealing with the Empire too."

Randy Stradley sums it all up. "Of course the *Star Wars* galaxy is big enough for two ongoing titles, especially when they're separated by twenty or thirty years. And besides," he muses cryptically, "who says we need to stop at two?" 🙄

STAR WARS: THE FORCE AWAKENS (Dec. 18) is the first of a new era of Star Wars films, one that will feature a new generation of characters and a new story. The film is a prequel to the original Star Wars trilogy, and it is a must-see for fans of the franchise. The film is a prequel to the original Star Wars trilogy, and it is a must-see for fans of the franchise.



4. HING **Handwritten Image Noise Generator**
This dataset is a handwritten image dataset generated using a generative model. It contains 10,000 images of handwritten digits, each with a different noise pattern. The images are generated using a generative model that takes a noise vector as input and produces a handwritten digit image. The noise vector is a 100-dimensional vector, and the generated images are 28x28 pixels in size. The dataset is available for download from the following link: <https://www.kaggle.com/datasets/andrewbass/handwritten-image-noise-generator>.



And Finally *Final Fantasy: The Spirits Within* (2001, Square, PG-13) is the most ambitious and expensive Japanese animated feature yet. It's a sci-fi epic about a virus that kills everyone except for a few people who are sealed in a giant, transparent, spherical container. The movie is a visual masterpiece, with stunning graphics and a powerful story. It's a must-watch for anime fans and sci-fi enthusiasts alike.

THE MILLENNIUM FALCON

BY CHRIS REIFF &
CHRISTOPHER THOMAS

NON-STOP TO ALDERAAN.
IN-FLIGHT ENTERTAINMENT INCLUDED

To board Han Solo's famous tramp freighter the cast of *A New Hope* didn't have to go to Docking Bay 94. The interior of the *Millennium Falcon* was located on one of the nine soundstages used for *A New Hope* at Elstree Studios.

The passengers gathered in the forward hold after evading the Imperials and setting course for Alderaan. For Obi-Wan Kenobi, there was no better time than the present to begin his new pupil's first lesson. Like young hopefuls at the Jedi Temple, Luke Skywalker started his lightsaber training against a small flying remote. The remote was a model built by Industrial Light & Magic and added later in post-production. While filming, Mark Hamill had to swing the lightsaber prop blindly as if aiming for an imaginary pinata. The glowing effect of the saber's blade was a combination of on-set camera tricks and animated enhancement. Two lightsaber props were used, one being just a handle, the other having a "blade." The bladed prop had a motorized spinning dowel with flat sides alternately covered with a reflective material. A light was mounted on top of the camera, and the scene was shot through a half-silvered mirror to capture the full intensity of light from the alternating reflective material of the blade. On set the lightsaber didn't look like much, but through the camera's lens it shone like a blade of energy. To give the blade color and a softer glow, animated enhancements were made during post-production. At the time, ILM was a small company just starting out, so the lightsaber glows were assigned to Barry Nolan of VanDerVeer Photo Effects.

As Luke learned the ways of the Force, the others settled in for a friendly game of dejarik (holochess). The actors on the set stared at a

Han relaxes in this cozy spot during long hyperspace jumps. Luke recovered in a similar bunk elsewhere onboard after his dismemberment at the hands of Darth Vader in *The Empire Strikes Back*.

This R2-D2 was a costume operated by actor Kenny Baker, who performed all of the head turns and other subtle movements from inside.

Tool kits are scattered around the *Falcon*, as she can be a bit temperamental. You never know when a hydrosponner will come in handy.

Han assumes this is Han's keyboard, but it is actually Chewie's. He'd been typing his memoirs in his spare time. It takes a while to put a two hundred-year lifetime into words.



The ILM model department built the original training remote prop the same way they did starship models. Plastic model kits were cannibalized for detail parts in a technique called "kit bashing." Details of the remote include parts of German Panther and U.S. Sherman tanks as well as chrome wheel rims from a tractor-trailer.



Beneath these deck plates are storage compartments to hide special, "not quite legal," cargo. They also stow questionable passengers in a pinch.



Dejerk was one of Chewie's favorite games until he challenged a fiery droid.

This helmet with a protective blast shield makes a suitable blindfold for young Luke to learn to trust his instincts. The design is based on the B-26 U.S. Navy flight helmet and is identical to the Rebel pilot helmets except for the face shield and unique insignia.

round chessboard during principle photography and had no idea what ILM would bring to life in front of them in the finished scene. George Lucas had originally planned to shoot live actors as the chess pieces, but he revised that idea while overseeing insert shots for the Mos Eisley Cantina. As the sculptors were making new cantina patrons, Lucas spotted some small puppets in the shop and inquired about the use of stop-motion animation. Phil Tippett

and Jon Berg then took on the creation of the chess game. Several new puppets were made, but one monster was Tippett's creation from a few years previous. The Mantellian Savrip, as it would come to be known, was one of the puppets spotted by Lucas that sparked the game's new incarnation. It would become perhaps the most memorable chess piece when Artoo uses it to body-slam Chewbacca's player, upsetting the Wookiee. Shooting the animation took about a week, including the

night of the *Star Wars* wrap party at ILM. The creatures were filmed against black drapery and then superimposed over the original footage shot at Elstree. The black background allowed them to use a double exposure to composite the film for the transparent look of holograms.

The *Millennium Falcon's* forward hold was the setting for several diversions on this trip, but when the ship came out of hyperspace our fictional heroes faced new challenges, just as did the special effects crew. 🌌



While Luke so eloquently called the ship a "piece of junk," he actually wasn't too far off. Much of the detailing of the ship's interior utilized salvaged aircraft parts.

The lightsaber passed down from Luke's father was a modified antique camera flash handle. Press photographers in films set in early Hollywood use this type of flash frequently. With the removal of the reflector dish and the addition of grips, it became a weapon from a "more civilized age."



SORDID TALES FROM THE COLLECTING WORLD

BY STEVE SANSWEET

OBI-WAN'S SABER WITH A LEOPARD GRIP, GREEN-EYED YODA, GANGRENOUS CHEWIE, AND MORE...

Here we are in the afterglow of *Attack of the Clones*, having been excited by both the film and the merchandise.

Unlike the feelings of some after the release of *The Phantom Menace*—when there seemed to be almost too many *Star Wars* products to even contemplate—Lucas Licensing's "smaller but better" game plan this time around has really paid off. From the cool Hasbro and LEGO line to the higher-end Master Replicas pieces and the always-appealing Rawcliffe pewter miniatures, there are some great items from which to choose. If anything, it's more of a challenge to find many of the non-toy collectibles at retail, but online purchases have helped me track down a lot of things.

You'll all feel nothing but pity for me when I say it's hard being a completist! (That's a joke, folks, at least the part about pity.) But seeking all possible variations of everything produced worldwide is a fun challenge—as long as you realize that the goal is not attainable. But it's the pursuit that makes it fun, and it tests other skills, such as forging good personal relationships with trading and buying partners across the globe. While I love my collection, I cherish even more the many friendships I have made because of the hobby and mutual passion for all that is *Star Wars*.

A special thanks to the folks at F.A.O. Schwarz who made me feel at home at their stores in New York, Chicago, Los Angeles, and Seattle, where I did presentations this summer about my collection and the *Star Wars* hobby in general. It was fun seeing old friends and meeting new ones at all four locations, as well as seeing a

small part of my collection on display in the windows at the flagship Manhattan store.

Before we get you some answers, a quick reminder: If you send in your questions by email, I cannot answer them unless you include your full name as well as your city, state or province, and country if from outside North America. I've gotten many good questions that I can't use because all of that information isn't included.

DOES NOT COMPUTE

How rare are error figures? I purchased a Yoda Episode II figure, but the insert says Anakin Skywalker (Hangar Duel).

PHIL MEZA
El Cajon, CA

GREEN-EYED MASTER

Has Hasbro stopped producing their Yoda action figure? Also, I came across a sale on eBay that advertises a Yoda variation, with

one green eye and a normal one. Is this a true variation or just a factory mess-up?

ABRAHAM SISSON
Paradise Valley, AZ

TYPHO'S DOUBLE LIFE

When looking [my figures] over, I discovered that Nikto had been packaged with a card back of Captain Typho. Is this rare and worth anything?

RANDY ACHORN JR.
Waldoboro, ME

The Yoda figure is still in production, Abe. What happened was that, after seeing Episode II, everyone wanted a Yoda figure, so there was a temporary sell-out in some markets. You can bet that Hasbro was monitoring sales figures and ramped up production of the first Yoda and speeded up its next figure of the Jedi Master.

The issue of what makes a figure variation is a really a personal one. In my book, a true variation worth tracking down is a major change in packaging (such as the first 16 Episode II figures that initially shipped with a thin cardboard scenic backdrop, which was then eliminated) or a mold change, such as the legs on the first Episode II R2-D2 figures. Of course, sometimes the changed—or "corrected"—version comes





"A WRONG DAB OF PAINT ON THE PRODUCTION LINE FOR A DAY DOESN'T MAKE MY HEART QUIVER."



fairly late in the run, and it is the rare one, such as The Phantom Menace Yoda action figure card that shipped initially—and in large quantities—without the words "Episode I" on the front like all the other cards. It's the corrected version with the movie title that was produced in smaller quantities.

It's impossible to say how rare error figures are. No one at Hasbro keeps track of such things. In the case of the Episode I Yoda card variation, there could easily be 100,000 or more of the "wrong" cards out there.

A Yoda "eye" abnormality isn't what I consider a true variation. A wrong dab of paint on the production line for a day doesn't make my heart quiver. Likewise for a wrong insert or even a mispacked figure. But, as I said, other collectors view these things differently. A few eBay auctions of the same "error" should give you an idea of how other variation hunters value these oddities.

CHARMING TO THE LAST

Hil I've been collecting since I first saw the movies in 1997. I've got a few things to ask/tell you about.

1. My mom, a fan from way back, has two Star Wars charms that I'd like to know more about. They were originally on separate necklaces: a 2 1/8-inch gold metal

C-3PO and a 1 1/2-inch silver metal R2-D2. Both have arms that move and are stamped on the back, "© 77 20" Century-Fox." Can you tell me what company made them and if there are any more?

2. Jedi Master points: I know you've said in the past that Hasbro doesn't have any plans for them now, but will they ever? Since I started cutting them out, I've amassed 1,460 of them. Can't that be redeemable for something?

3. Last, I just want to show off my pride and joy—my very own, homemade lightsaber. It's made in the style of Obi-Wan's from the prequels—except that it has a "leopard-skin" grip!

SARAH PLUNKETT
Buford, GA

The jewelry your mom has was among the very first licensed products to hit the shelves in 1977. I can remember walking into a Spencer Gifts and seeing them on a plastic rack near the register, and also buying C-3PO and R2-D2—one of my first Star Wars purchases. Weingeroff Ent., of Providence, RI, had the license for

posters, patches, and buttons and made the jewelry under sub-license from Factors Inc. In addition to the droids, the other necklaces in the line included an X-wing fighter, Chewbacca, and helmets of a stormtrooper and Darth Vader. The charms came in two different sizes, probably for children and adults. Weingeroff also made barrettes, charm and solid bracelets, pierced and clip-on earrings, dangle pins, rings, tie-tacks (or scatter pins), and stickpins. All came in the six different character versions.

As for Jedi Master points, Hasbro officials say they are working on something, so hopefully there will be some news on that front before the end of the year. That's a lot of points!

Finally, thanks for sharing your jungle lightsaber with us all. I think it's safe to call it a "unique" piece!

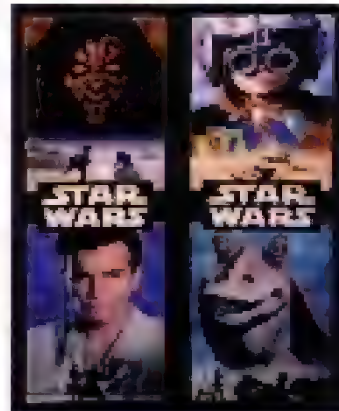
YOU'RE MY ONLY HOPE!

My father bought me this poster board from an antique shop in Fredricksburg, VA shortly after Episode I came out. I haven't seen it in any store, and I was wondering if you could give me any information about it. Do you

know what store used it and what they were selling?

ERIC WALTER
Philadelphia, PA

You've stumped me on this one, Eric! I'm not having success in placing it. One of the reasons it's so tough is that Lucas Licensing sends out photo disks with



approved artwork for retailers to use in making their own displays and posters. It's theoretically possible that this is a one-store piece. If anybody has any clues to this poster's origins, pop a letter into the mail or email me.

DONE FOR?

I have problems with some of my older action figures. My original Princess Leia in white with vinyl cape has a crack at the point where the arms join the body. When I was younger, I often took the cape off by pulling the arms back. Is there anything I can do to repair her?

My original Chewbacca developed green spots on his legs



after I left him out on the sun one day in 1991. A number of my *The Empire Strikes Back* figures like Boba Fett have sticky legs. Finally, my original C-3PO is losing his color, and his head is wobbly. Is there anything I can do to repair this problem?

Kathy Richmond
Coquitlam, BC, Canada

Old action figures may not die, but they certainly can fade away... as well as develop spots, become sticky, and suffer from loose joints. Unfortunately there's nothing that I know of that will restore original paint, especially the vacuum-metalized coating of C-3PO, without further harming the figures. Ditto on the poor Princess's cracks. On the sticky coating, I'd suggest trying to clean the legs with a warm soapy solution (liquid hand soap would be good) and a soft cloth. Good luck!

GEE, YOU THINK SO?

I'll bet *Star Wars* fans will love to see the release of the first trilogy on DVD. Can you tell us if this will happen and how soon?

MARK NARINESINGH
Redmond, OR

I'll bet you're right Mark! Lucasfilm fully understands that fans everywhere are eagerly anticipating the classic trilogy on DVD—and it's

*coming. "When?" is the question. Current plans call for the release sometime after the release of Episode III, so I'd guess we're probably about four to five years away. But keep reading *Star Wars Insider* for any updates and official announcements.*

A REAL FIND

I recently purchased a "rare" rolled 1980 original *The Empire Strikes Back* poster. It is the famous "Gone With The Wind" homage with Han and Leia. I know that posters at that time were folded, not rolled, I have never seen it rolled anywhere else. It measures 27" x 41", and in the lower left corner of the white border it says, "EMPIRE STRIKES BACK ONE SHEET," and in smaller print on the lower right corner it says, "PRINTED IN USA." Unlike recent reprints, it also says, alongside the credits in white letters, "TM: ©LUCASFILM LTD. (LFL) 1980." How rare is this poster? Is this a real find?

MATTHEW TOLOSA
Daly City, CA

It's hard to say for certain without seeing it, but it sounds like you have a great find. While most posters of this vintage were indeed sent to theaters with a tri-fold, many others were kept unfolded (mine were



*rolled, for example). Twentieth Century Fox and Lucasfilm got batches of rolled posters for distribution to media and others. The Roger Kastel art is my favorite of all the *Star Wars* U.S. theatrical posters. It was in theaters a relatively short time, however, replaced with a poster that included the image of co-star Billy Dee Williams and showed a bit more action.*

I WANT FRIES WITH THAT

I haven't seen any fast food or convenience stores promoting Episode II. For Episode I there was all sorts of stuff at Taco Bell, Pizza Hut, KFC, and Circle K stores.

Granted, I do live in a rather small town. Will we see any fast-food tie-ins? If not, will there be any for the video release?

Second, about two weeks before *Attack of the Clones* opened I purchased the soundtrack at my local Hastings Books and Music store. With it I received a promotional give-away that I had never seen before. It is an 11 x 14 book simply titled *Star Wars: Episode I The Phantom Menace*. It came in a brown paper envelope. It is all black with the artwork from the onesheet on the front cover and the title in a box just below the artwork and EPISODE I in tiny type all over the front and back covers. It is 50 pages long, and the contents include information on the cast, story, production, credits, and more. Is this a "rare" collectable item? Thank you for your help.

DAVE HEATH
Bullhead City, AZ

Lucasfilm made a conscious decision not to over-expose Episode II and therefore cut way back on promotional partners. In the U.S. it was Frito Lay for snacks and General Mills (Kellogg's in Canada) for breakfast cereal. Whether there will be any promotional tie-ins for the video release is still undecided.

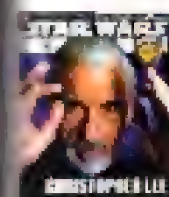
The beautiful give-away you got with the CD purchase was the Episode I Canadian theatrical program, published by Tribute. It was for sale in Canadian theaters three years ago. More were printed than were sold, and thus their ability to become a gift with purchase. Hope you're enjoying it! ☺

SCOUTING FOR ANSWERS?

Please send your questions and comments about collectibles to: SCOUTING THE GALAXY, P.O. Box 2898, Petaluma, CA 94953-2898. OR you may email them to scouting@poizapublishing.com, making sure to include **YOUR HOME TOWN** in the email along with **YOUR FULL NAME**. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.

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Every issue contains interviews with your favorite Star Wars stars and behind-the-scenes peeks at the films.

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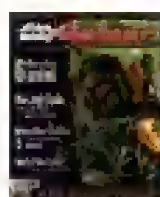
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George Lucas, Episode II casting director Robin Quivers, Star Wars in the Bronx.



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Premiere Issue! Shipbuilding Secrets, Classic Marvel aliens, Podracing game.



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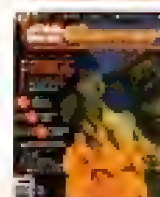
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Ian McEwan, History of Topps Trading Cards, new Essential Guide to Alien Species preview.



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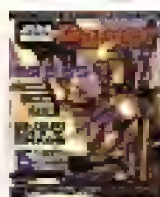
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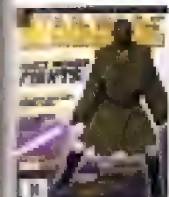
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20th Anniversary Issue, Mark Hamill, Carrie Fisher, Harrison Ford, Peter Mayhew, Who's Who in Rogue Squadron.



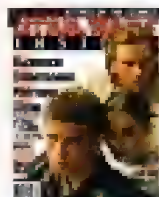
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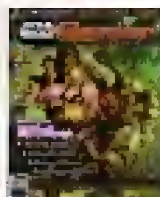
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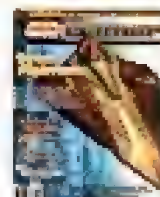
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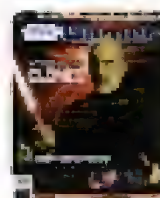
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Episode I The Phantom Menace DVD, Kevin Smith, Rhed Best, Anthony Daniels, Unseen Planets of Episode I.



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A CRASH COURSE IN SHIRTIWOCK

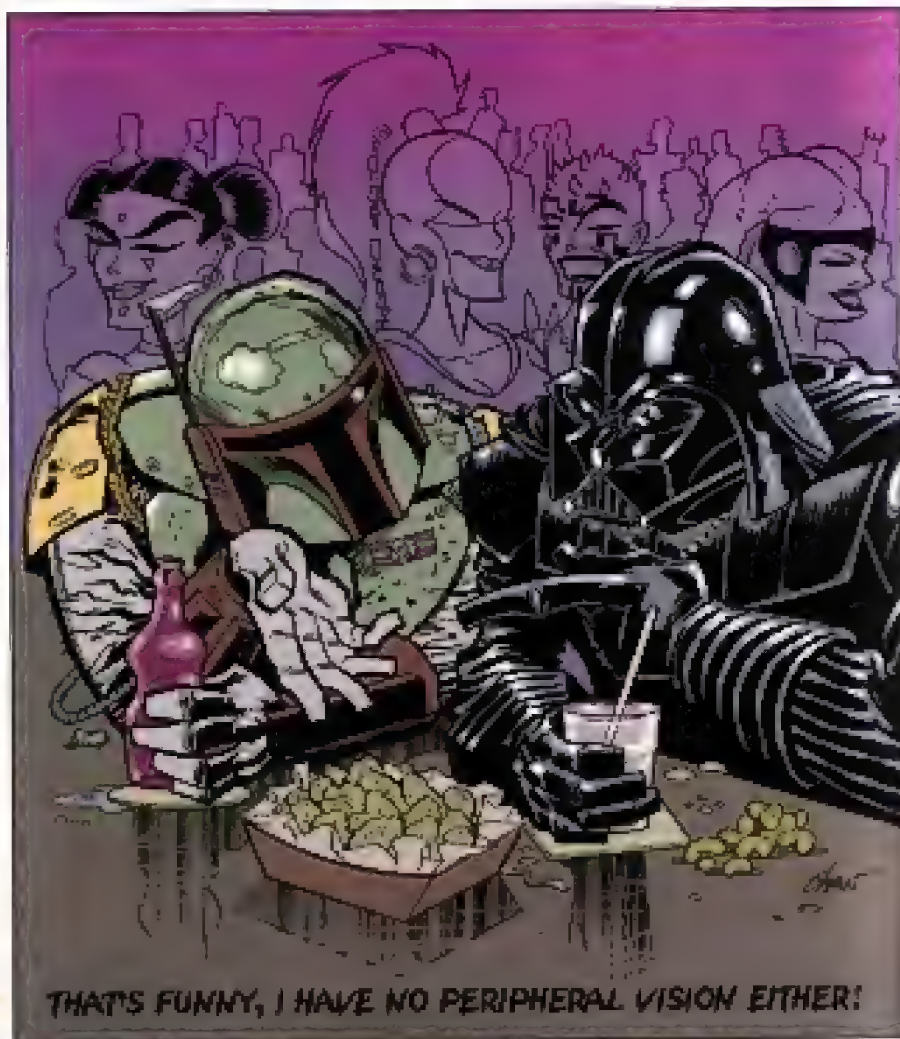
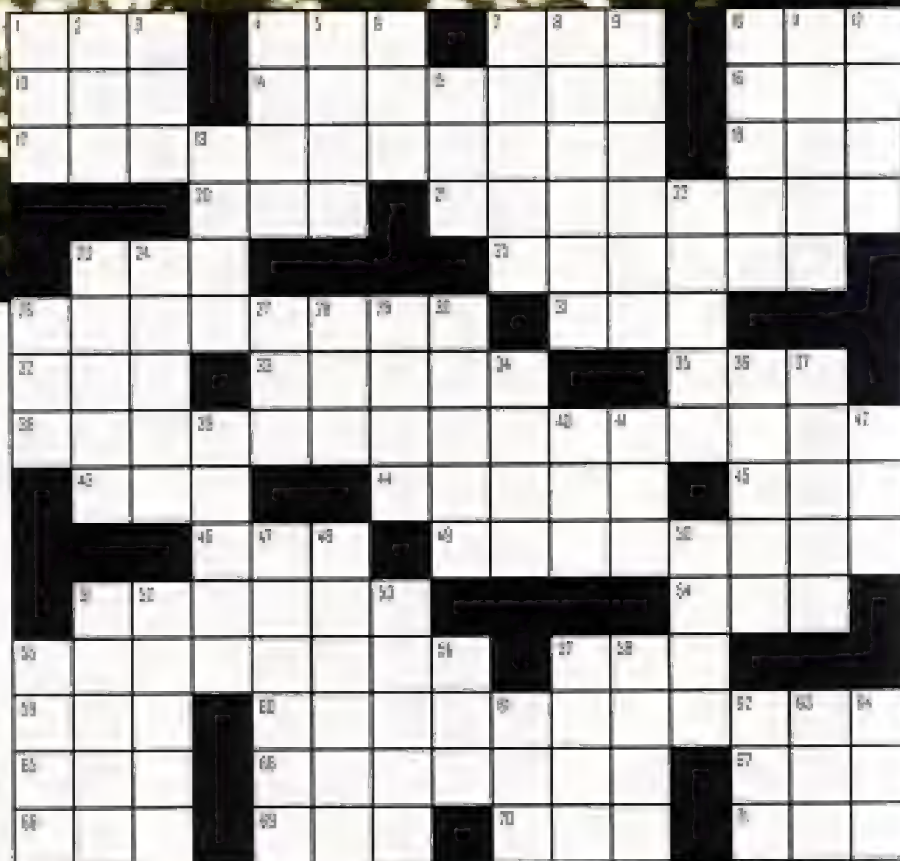
BY JAMES HANCOCK

ACROSS

- 1 See 64-Down
 4 Backstreet Boy McLean and racer Foyt
 7 *Star Wars*er's 8th or 9th word
 10 ___-Threepio
 13 Mining remote's quest
 14 Feed to complete fulfillment
 16 "I'm ___!" (Ewin cry from *Wedge*)
 17 Colossal city-plant of the Wookiees
 18 Much ___ About Nothing
 20 One of a Graw's threesome
 21 Wookiee beast served as steaks
 23 ___ Tech (West Coast school)
 25 When Han does this, he's usually up to something
 28 Wookiee woven-hair popovers
 29 After-hours weekend parody show: Abbr.
 32 Half of a half: Abbr.
 33 Harsh instrument on the Hoth invasion score
- 35 Disease
 38 Rebel resistance of the Wookiees
 43 Arab group: Abbr.
 44 Heat Bab
 45 Prominent Yoda feature
 46 What hitting its nose turned Anakin's droid
 48 Wookiee homeworld
 51 Sprossesster Howard
 54 Intake before a destroyer's name
 55 Wookiee coming-of-age ritual
 57 Top in a game
 58 Driver's license vital stat: Abbr.
 60 Wookiee hometown of Chewbacca
 65 Doubly: Prefix
 66 Microscopic crowd
 67 Get sick
 68 Teased soldier
 69 Yiddish sighs
 70 Gave to Luke
 71 Anakin's racer

DOWN

- 1 Wookiee weapon, basically
 2 Screw up
 3 *The Matrix* hero
 4 Pale white
 5 Davidson of *Stargate* fame
 6 Physical power in the *Star Wars* *Roleplaying Game*: Abbr.
 7 Kin of M*A*S*H's Jamie, or Hoth rebels Samoz and Torny
 8 Top military units
 9 Begin to suckle
 10 Phantom
 11 Tomb Raider game company
 12 UK prep school
 15 Harry Addams Family cousin
 18 Hack
 22 ___ nothing
 23 Class clown
 24 Oh hearing
 26 Minimum feature of a hand that beats trip-yetki
 27 Spring time: Abbr.
 28 What an R2 unit doesn't need
 29 Mjng ___ (luscious pests)
 30 Type of preview
 34 Gynest Korbut
- 36 Flirts like a wampus
 37 TV dinner items
 38 Reptar's home
 40 ___ Moerabiles
 41 Numerical suffix
 42 Covenant box
 47 "...valley of the shadow of death, and I will ___ evil."
 48 Aerial corridor, as the River District one in *Shield of Lies*
 50 Cheap '80s car
 51 Russell of *Gladiator*
 52 ___ dock (name for starships)
 53 City in France
 55 Flat-screen viewing option
 56 Starlet Stark who played Luke's friend Camie
 57 Enterprise counselor
 58 Lucas ___ (video game purveyor)
 61 Pieces starting in B and F8, in chess notation
 62 Music style of 2 Live Crew's Luke Shyywalker
 63 Brazilian city
 64 With I-Acappa, "crazy wizard" of the Jundland Wastes



like the Art of *Star Wars: Episode II Attack of the Clones*. Just how much will actually make it to the big screen is anyone's guess at this point.

"It always depends," says McCallum. "You can't break it down. Sometimes it's twenty-five percent, sometimes it's forty percent." What's important is that all of this material helps feed the ongoing creative process.

"This conceptual stage now is really to help George start to imagine the world. Once it has to become a practicality, then there's reality, there's the logistics—how much you can actually build. Then the production

That's what he loves doing more than anything else. Taking this line of dialogue and putting it over here, and changing the story. That's what pure filmmaking is about. For studios, it's very harrowing, because you never know what's going to happen.

"It's more like an artists' workshop. It changes all the time. In fact, on *Episode II*, we were shooting a week before we released the movie. It was a small sequence, only in the digital version. But we shoot and shoot and shoot and rewrite and edit until the final moments."

Beyond the creative process, McCallum has already begun work on managing the production. "Now it's more a logistical job. We're

ple—to be ready to start building sets in November. I've got a costume department, where we'll probably still make another eight hundred to a thousand [costumes]. There's a lot of stuff that's happening.

"Luckily I have a great team of people I worship and adore, and we've all been together for a long time."

Beyond Star Wars

In recent interviews, George Lucas has said he would like to return to television after completing the *Star Wars* saga. That's not all he has in mind, McCallum tells us.

"Once he finishes *Episode III*, there's going to be a lot of really exciting stuff he's going to want to do," says McCallum. "*Star Wars* is very time-consuming. Once he finishes in 2005, then I think you're going to start to see some really remarkable films from him.

"I think most of the feature films will be very experimental, not very narrative, but visually trying to tell you a story, like a silent film. I think those will either work or they won't work—and if they don't work, it doesn't matter, because he's finally earned that opportunity to be able to do it.

"The other stuff will be historical films [about] great characters. Television is a character-driven medium now, and film is a plot-

On one level, he's the supreme collage artist, because that's what all film editors do.

designer starts and his input comes in. And then the costume designer affects that, and then the cameraman.... It's a very collaborative process. I can't really put a percentage on what ultimately ends up in a film."

McCallum describes the collaborative process as George Lucas draws inspiration from concept designs. "Here's the way it works. We put pressure on him to have a meeting. He comes in. It always starts exactly the same way. He can't say, 'Oh, I want this bottle, and it's got a blue label.' He says, 'There should be something—and I don't know what it is—but we should design something we can drink out of.' And then we get ten different ideas, and he takes the bottle cap from one, the label from another, the shape from a third. That's just the process with him. And it's enough to generate some cool designs.

"George's talent is his ability to cut and paste. It's evolutionary. It's in relation to what he's seeing, what he's thinking at the moment, where he thinks the story should go—and all that starts to come together. It's a remarkable process to watch as it unfolds.

"On one level, he's the supreme collage artist, because that's what all film editors do.

trying to push the nature of digital technology in creating digital sets, so it's coming together with a whole group of matte painters who will start to replace more traditional model-making that we use because it's much more cost-efficient and allows us much more freedom. That takes a long time.



"We're starting to look at the editorial department. I've got to lock in all the logistics of where we're shooting in each country. I've got to scout those locations and set the basic commitments that I'm going to make in Australia, Spain, Italy, England, and wherever else it is that we end up shooting.

"I have to hire the construction crew—which numbers around four hundred peo-

ple. It's very hard to express the story. It's like *The Singing Detective*—you can't do that in an hour or two. You need six, eight, ten, twelve, fifteen hours to do that. Even the *Star Wars* saga itself, which is so unusual in film, will ultimately be nearly fourteen hours long in six chapters. That's what it'll take to be able to tell the incredible saga of the Skywalker family." ■

» CONTINUED FROM PAGE 4

Another thing, when Jango fires the homing torpedo at Obi-Wan, the torpedo looks a lot like the hilt of a lightsaber—more specifically Obi-Wan's. Am I right or wrong about these. I was also hoping that maybe you guys could do an article about Easter eggs. Oh, and is there any word on whether or not there is another baked potato floating in the asteroid field in Episode II?

Thanks! Love the mag!

DAVID WILSON
Spartanburg, SC

We're pretty sure that Master Yoda was just holding his hands in front of him during that scene—at least there wasn't enough room for a cane between his hands and his seat. We're also fairly certain that the torpedo and Obi-Wan's lightsaber aren't related, but we'll put that on our list of questions for the wizards at ILM. Finally, while we haven't been able to find a baked potato, we did find another curious asteroid in the movie, courtesy of Visual Effects Supervisor John Knoll. Look for it and other hidden secrets in our upcoming special effects issue.

THE BEAUTIFUL SAGA

As a British expatriate, I was totally gobsmacked by Michelle Vuckovich's article on the World Cup marketing campaign (Issue #61). I was dying a little bit each day when *Star Wars* and The World Cup came back into my life.

It's unfortunate that England could not have created a grand Clone Army for Her Majesty to counter the increasing threat from the Brazilians. If only Master Yoda had swooped into the stadium with some clone troopers and given the command "A perimeter, create, around the goal!"

My fellow England supporters: If you are suffering as much as I am, please tell me.

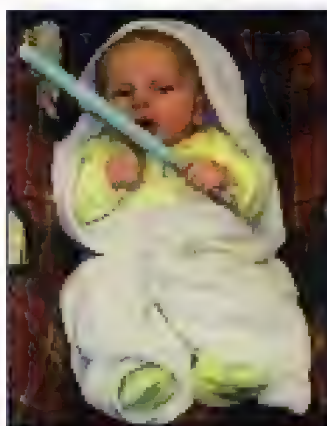
BRIAN LEWIS
Sunnyvale, California

If there's anything we enjoy more than a British expatriate, it's gobsmacking one. Perhaps you can encourage England to study Master Yoda's secrets in this issue's "Fight Saber." Fair warning: We've already sent copies to the U.S. team.

PROUD GRANDMOTHER

The enclosed picture is our family's newest Jedi youngling. Ezra was 7 weeks old when he saw *Star Wars: Episode II Attack of the Clones*. His 8-year-old brother made him the youngling lightsaber about 3 weeks later, and mom just couldn't resist the Kodak moment with his Jedi cloak wrapped around him.

JULIE AHRENS
Fayette, IA



FIVE THINGS TO LOVE ABOUT ATTACK OF THE CLONES

Star Wars was great. There are so many cool things that are not in other movies, but I have made a list of my top five things I liked best:

1. JANGO FETT

The best and coolest looking character in all of the films. He had a nice little gun flourish after he shot down that Jedi.

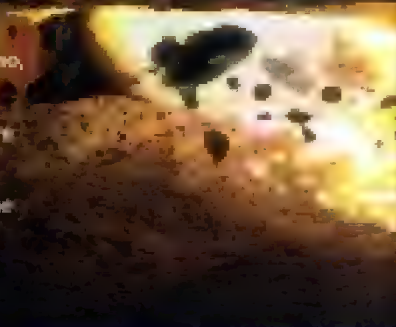
2. HUMOR

I especially liked Obi-Wan's "Oh, no, not good" on Kamino and "Good job!" on Geonosis. Another good line was Yoda's "How embarrassing!"



3. BATTLE SCENES

The scenes on Kamino, in the asteroid belt, and in the arena were terrific and brought back memories of the classic trilogy.



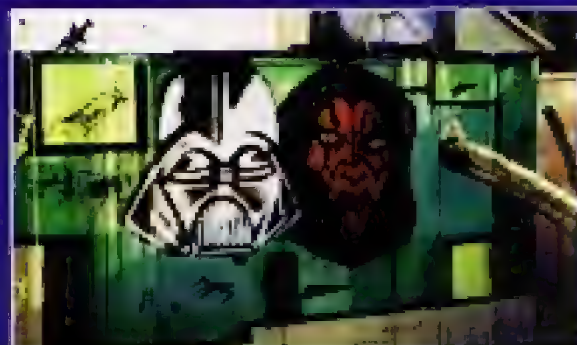
THE VERDICT

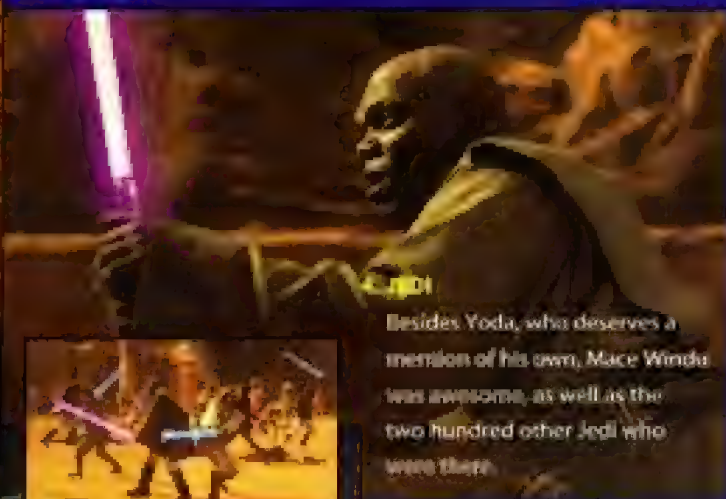
You told people to write to "Rebel Rumbings" about their verdicts on *Attack of the Clones*. Well, mine is that it's a tie with *A New Hope* and *The Empire Strikes Back*. In other words, it's a 10 out of 10! This is the film *Star Wars* fans all over the world have been waiting for.

What real fan doesn't want tons of Jedi wielding their lightsabers in battle? What real fan doesn't want to see Yoda fight? What real fan doesn't want to see the Clone Wars? This movie totally rocked, and it is definitely up there with Episodes IV and V. I've never been more excited about a *Star Wars* movie in my

THE EMPIRE STRIKES THE BACKYARD

Paul Flores of West Covina, CA, recently moved into a new home with a rusty old tool shed in the backyard. Enlisting the help of his artistic but anonymous brother, Paul gave him a picture of the Skywalker family reunion from Episode V and the job of cleaning up the shed. Here are the spectacular results:





JEDI

Besides Yoda, who deserves a mention of his own, Mace Windu was awesome, as well as the two hundred other Jedi who were there.

DAVID RICE
Tupelo, MS

There's a mild debate among the Insider staff about our favorite scene. The finalists are all fight scenes: Yoda vs. Dooku, Obi-Wan vs. the Acklay, Anakin with two sabers vs. Dooku, Padme vs. the Nexu, and Obi-Wan vs. Jango Fett. Quick! Email us your favorite scene and your favorite creature from Episode II.



YODA

The wise and gentle old man we have known for two decades is suddenly the best warrior in all the films. We all know Yoda was a master of the Force, but we didn't know anyone could play catch with Force lightning!

entire life. I'm sure I'll be seeing it many, many more times before it comes out on DVD this fall. *Star Wars* lives on! Bring on Episode III!

DAN GEER
East Lansing, MI

*What a real fan, indeed! The reason *Attack of the Clones* is one of our favorites is that it finally shows*



*the first steps in a young Jedi's descent to the dark side. That's right—while he was once an honest young man misled by a dice-cheating master in *The Phantom Menace*, Obi-Wan Kenobi now consorts with known criminals like Dexter Jettster, goes drinking in seedy undercity bars, and misrepresents himself to Kaminoan offi-*

cials. At least Yoda remains to set a good example for the rest of the Jedi. We shudder to think what lies Obi-Wan will tell once the little green guy gets stuck on Dagobah.

PRETTY PLEASE

I really enjoyed the article on the beings in Jabba's Palace. I was wondering if you could do one on the different Jedi, like Ki-Adi-Mundi, Yoda, Mace Windu, Luke Skywalker, and so on. That would be so cool! I love *Star Wars* *Insider*! Keep up the great work!

AMANDA VERNON
Solon, OH

Now we are not usually ones to give in to desperate pleas, but Amanda's letter just goes to show that if you

praise us sufficiently and include enough exclamation points in your letter, you might just get your wish. Case in point, this issue's "Who's Who in the Jedi Order." For more on Luke Skywalker, check out "Who's Who in The New Jedi Order" from issue #57.

STARSTRUCK

I'm writing this having seen *Attack of the Clones* several times. So, what can I say or add that every other *Star Wars* fan won't? How about this: Please do an article on Amy Allen (Aayla Secura)—the hottest Jedi Knight in the galaxy! She stole every scene she was in. At least, she did for me.

ALEX LEASHEFSKI
Port Carbon, PA



WHAT KIND OF MAN READS STAR WARS INSIDER?

At Stellar Con, a convention in North Carolina, TK-1174 of the Empire City Garrison of the Fighting 501st (A.K.A. Richard Kpacz) snapped this shot of Timothy Zahn reading his favorite periodical, while a few fellow troopers and a certain famous Expanded Universe Jedi look on. Next time you catch a Star Wars celebrity perusing the pages of our humble publication, send it in along with your full name and address for a bounty. Go to www.palzipublishing.com for more information and to download a release form.



Answers from page 90.

A Crash Course in Shyniwork

STAR WARS INSIDER

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Now that you've recovered from the fainting spell we're sure you experienced after seeing this issue's cover, Alex, we hope you'll sit down and breathe slowly before turning to our feature on famous Jedi, including your favorite Twi'lek.

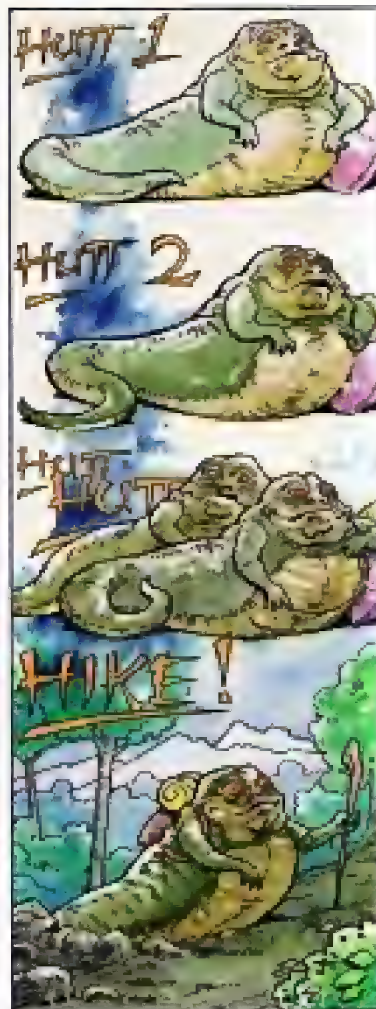
BATHROOM BREAK

My wife and I were among the fortunate ones to attend the concert on Saturday night at Star Wars Celebration II. During intermission, I decided to head for the men's restroom, and I'm so glad I did! On my way, I passed General Veers (Julian Glover), which would have been cool enough, but once I reached the bathroom line, I was delighted to see the familiar stance of Boba Fett (Jeremy Bulloch) one guy ahead of me! Since this was my very first convention, I was extremely impressed with everything, and



this was really getting my giddy gears going. But then to take it up a notch, Biggs Darklighter (Garrick Hagon) comes up and has a few friendly words with Jeremy Bulloch right in front of me! Out of respect for the actors' personal time, I kept all of my wowing to myself, but boy, did I have a story to tell when I got back to my seat! Even the most feared bounty hunter in the galaxy has to wait in line to use the restroom.

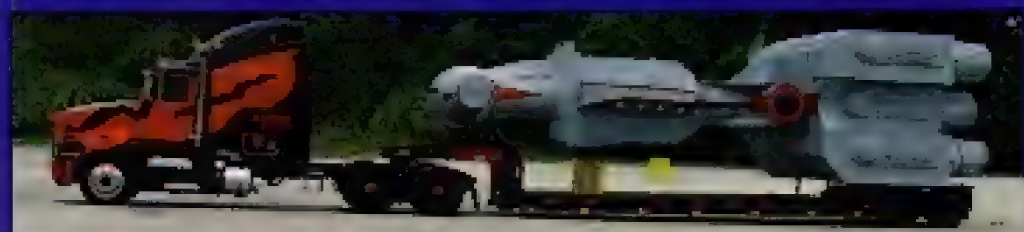
TODD DAVIS
Edwardsburg, MI



We're shocked! No, not that even Star Wars actors have to use the loo at intermission, but that the heroic Biggs Darklighter would consort with a bounty hunter. Good thing he died at the Battle of Yavin, or we'd never live down the shame. ☹

FULL SCALE FUN

Michael Fright reports that he finished his 35-foot replica of the Tantive IV (built to scale with Hasbro's 3 3/4-inch action figures) the day before Attack of the Clones hit theaters. For the premiere, Michael proudly displayed his creation at the Cinemark 16 in Somerdale, NJ. Here is the Tantive IV in all its glory, transported around the country by the Darth Hauler, painted by Michael and Ralph DiFablo.



STAR SIGHTINGS

62

by Benjamin Harper

» "Examine my chip, or else Mister . . . Fett here is the first to die." —Spike, on *Buffy the Vampire Slayer*, menacing a 1979 mint-condition action figure



CARRIE FISHER (Princess Leia) continues to work for higher public awareness of mental health issues and was recently honored for her commitment

at the sixth annual Erasing the Stigma Leadership Awards luncheon at the Regent Beverly Wilshire. Along with the late Rod Steiger, who was honored at the same ceremony, Fisher was the first celebrity to offer support to L.A.'s Didi Hirsch Community Mental Health Center, which hopes to eliminate the ignorance that prevents people who are mentally ill from receiving treatment. Fisher and Steiger served as honorary co-chairs for the organization. At the awards ceremony, Tracey Ullman presented Fisher with her award and stated, "Carrie is not Princess Leia, a damsel in distress. She's a hero, who gets back on her horse after a fall and rides back into battle."

Conversations from the Edge, Fisher's intimate talk show for the Oxygen Network, returned for a second season starting August 18. Among celebrities to join Fisher for *Conversation* this go-round were Jude Law and Janeane Garofalo.

In other Skywalker family news, **MARK HAMILL** (Luke Skywalker) has replaced Rod Steiger in the role of a small-town funeral director in the film *Constructed*. Hamill was originally set to play a bartender in the film, but he was chosen for the larger role after Steiger fell ill, according to the Associated Press. The film revolves around a young man who returns to his hometown to find that his father has committed suicide. The funeral director then begins to suspect that it was not suicide, but murder. Filming was expected to wrap on July 25.

Taun We fans, rejoice! *The Hollywood Reporter* has some good news for you. **RENA OWEN** (Taun We) will be talking on Nessie's cousin in a family



fantasy called *The Water Giant*. Her part sounds pretty juicy, too—her character's name is Crazy Norma. The film, formerly called *Ogopogo*, tells the tale of

a boy who comes in contact with a fabled lake monster—and who doesn't want to meet a plesiosaurus! Owen co-stars in *The Water Giant* with Bruce Greenwood (*Thirteen Days*, *Rules of Engagement*) and Daniel Magder (*Angle Eyes*). The film began shooting April 21, 2002 on Lake Wakatipu in Queensland, New Zealand, with John Henderson directing. Interestingly, Henderson directed 1995's *Loch Ness*. Owen can also be seen

in the upcoming films *A Thousand Guns*, *Sidney*, and *Paper, Scissors, Stone*.

The Green Fairy's touch lingers on. **EWAN MCGREGOR** (Obi-Wan Kenobi) and his bohemian costar Nicole Kidman recently won an MTV Movie Award for Best Musical Sequence in a movie for their duet in *Moulin Rouge*. Yahoo! reported that sassy Kidman was disappointed the pair didn't win another famous MTV Movie Award. "I'm really bummed we didn't win best kiss," she said onstage with the once and future Jedi. "We needed to rehearse more." Speaking of kisses, Yoda apparently got a little frisky at the MTV Movie Awards this year in a spoof of *Spider-Man*'s Tobey McGuire and Kirsten Dunst. Those Jedi!

In other Jedi news, **HAYDEN CHRISTENSEN**



(Anakin Skywalker) is reportedly co-starring with Johnny Depp in a film called *Noted Right In*. The Internet Movie Database (www.imdb.com) reports

that the film, which is directed by Griffin Dunne (*Practical Magic*), is set in 1985 Brooklyn and revolves around the relationship of three young Catholic men whose friendship is tested by personal ambitions and a struggle with a mob boss. Also costarring is Leelee Sobieski (*Eyes Wide Shut*, *Never Been Kissed*).

Meanwhile, according to Yahoo! News, Jedi Master **SAMUEL L. JACKSON** (Mace Windu) is in final negotiations to star in the "female-driven gritty thriller" *Blackout* opposite Ashley Judd.

The Paramount Pictures and Intertainment AG film is written by Sarah Thorp and revolves around a female police officer, played by Judd, who finds herself at the center of a murder investigation when her former partners start dying. Jackson will play Judd's mentor in the film, which is directed by Philip Kaufman.

Jackson's been a busy bee. According to IMDb, he's also starring in an animated television project called *2004: A Light Knight's Odyssey* as the voice of Fear. Also set to star in the science fiction project are Jackson's *Star Wars* coworker John Travolta, *Star Wars* alumnus **JAMES EARL JONES** (Darth Vader), Sarah Michelle Geller (*Buffy the Vampire Slayer*),



Christian Slater (*Heathers*, *Windtalkers*), and Michael York (*Austin Powers in Goldmember*).

The IMDb also reports that Jackson will star in 2003's *S.W.A.T.*



directed by Clark Johnson. In the film, Jackson will lead a SWAT team as they transport a drug kingpin from LAPD to Federal custody. And, he'll also star opposite Jennifer Lopez, J.Lo herself, in *Tick-Tock*, directed by Tony Scott.

NATALIE PORTMAN (Senator Padmé Amidala) is set to participate in a different kind of war—she's signed on to join the cast of *Cold Mountain*, a Civil War drama. She'll be working with Jude Law, Nicole Kidman, Renée Zellweger, Philip Seymour Hoffman, Brendan Gleeson, and Giovanni Ribisi. *Cold Mountain*, based on the best-selling debut novel by Charles Frazier, tells the story of a wounded Confederate soldier traveling home to his pre-war sweetheart who is struggling to maintain her family farm.

IAN MCDIARMID (Chancellor Palpatine) took time off from his busy schedule starting July 10, 2002 to wow audiences one last time in a pro-



duction at the Almeida Theatre in London, from which he is retiring as joint artistic director. McDiarmid played the title role in Giorgio Battistelli's *The Embalmer*. As the embalmer, McDiarmid portrayed a drunk in charge of Lenin's embalmed body. The character's life collapses as the body, which he is supposed to be maintaining, deteriorates. "It's about change, decay, and disintegration," McDiarmid told *This Is London* (thisislondon.co.uk). McDiarmid began running the Almeida Theatre in northern London over a dozen years ago with Jonathan Kent and transformed the theatre into one of the most influential in Europe. After his retirement from the Almeida, McDiarmid plans "a short rest."

Who can resist TC-14's ingratiating ways and her suave ability to smooth over conflicts? Apparently those responsible for handing out prestigious Tony Awards couldn't. **LINDSAY DUNCAN** (TC-14, Nurse Gunray's protocol droid in *The Phantom Menace*) won for her performance in Noel Coward's *Private Lives*. The play also won two more awards, one for best revival and one for best sets.

Industrial Light & Magic's **ROB COLEMAN** was named as part of *Entertainment Weekly's* IT list for CG-Creature Crafting in its June 28/July 5, 2002 issue. Coleman received the plaudit for being "the mastermind behind the digitally rendered Yoda in *Star Wars: Episode II Attack of the Clones*, transforming the Jedi Master from a rickety puppet into a CG action star with more moves than Michelle Yeoh." 🙌

Answers to Your Star Wars Questions

with Pablo Hidalgo, Internet Content Provider for starwars.com

STAR WARS

The *Attack of the Clones* commercials indicate that Anakin and Obi-Wan have "crystal lightsabers" and that Mace Windu has an "electrum lightsaber." What is the difference between crystal and electrom lightsabers?

Not much. The difference was called out to add variety to the commercials. Mace's lightsaber, like that of the other Jedi, uses a crystal to refine the energy into a blade. What makes Mace's weapon unique is its cool electrom coating. Since that's what makes it different, it was specifically called out, though it is technically correct also to refer to Mace's as a "crystal lightsaber."

Who the heck does Jabba the Hutt's voice? I mean, I know several people have probably performed it, and that it is heavily synthesized, but I can't find a voice credit in any source for any of the films! Is this some kind of conspiracy? There is a voice credit in the *The Phantom Menace*. Jabba is played by "himself!" In *Return of the Jedi*, Jabba's voice was provided by Larry Ward, a Berkeley, CA-based linguist who also provided the voice of Greedo in *A New Hope*.

How is it that Padmé so easily recovers from falling from the Republic gunship?

Padmé's one tough senator, but she had a little help. The sand dunes on Geonosis cushioned her fall, but also the planet has a slightly lighter than standard gravity. This also accounts for some of Geonosis' towering topography and the ease of Geonosian flight.

Why did Jango hire Zam to kill Padmé? Why didn't he do it himself?

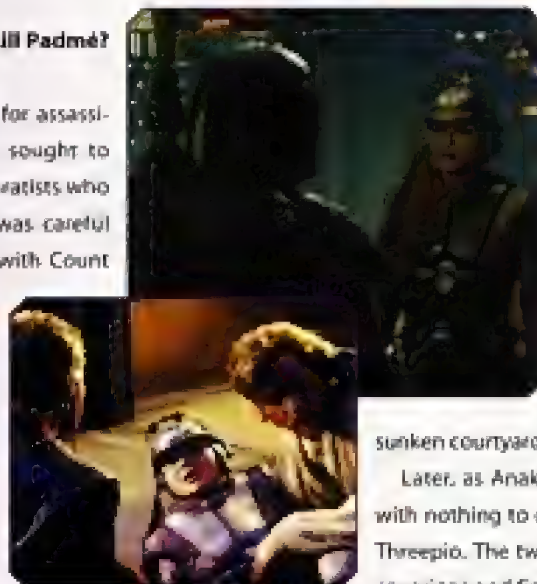
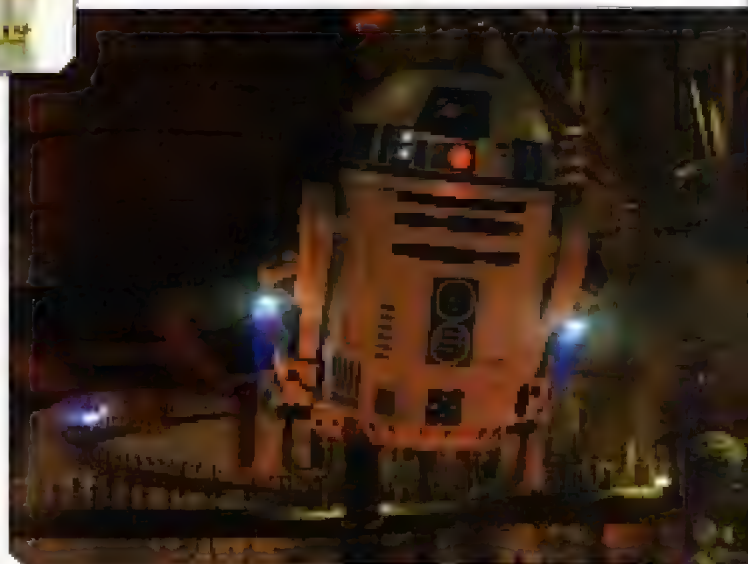
Jango has a personal distaste for assassination. More importantly, he sought to distance himself from the Separatists who wanted Padmé dead. Jango was careful not to be directly connected with Count Dooku or Nute Gunray, who made his joining of the Separatists contingent on Padmé's death.

Why didn't Jango just kill Obi-Wan and Anakin when he had the chance, rather than kill Zam?

Jango didn't get to be the best in the bounty hunting business by being rash. His payment for the Senatorial hit covered subcontracting out to Zam, not eliminating two Jedi. It also didn't cover the risks involved in tangling with two Jedi if it wasn't absolutely necessary. Since he was the one who hired Zam, and she failed, it was his responsibility to clean up that mess.



If Artoo has rockets that let him fly, why didn't he use them in *A New Hope* when looking for Ben, or in *The Empire Strikes Back* to get across the Dagobah swamp? A lot can happen in two decades. Artoo has had his tool set swapped out on numerous occasions, and he's constantly undergoing upgrades and modifications to stave off obsolescence. Just because Artoo has a gizmo on one occasion doesn't necessarily mean he has it on the next. Also, the HoloNet News website revealed that Industrial Automaton, Artoo's parent company, limited its factory warranty on astromech rockets to about 20 years.



I seem to remember that Padmé was supposed to give Threepio his coverings and that Anthony Daniels operated the "naked puppet" version of Threepio on set. What happened?

Scenes of Threepio receiving his coverings were among the casualties of judicious editing. As it was originally scripted and shot, when Anakin and Padmé arrive at the Lars Homestead looking for Shmi, the skeletal Threepio greets them.

The protocol droid then leads the two to the sunken courtyard, where they meet the Lars family.

Later, as Anakin leaves to search for his mother, Padmé is left with nothing to do. She wanders into the garage where she finds Threepio. The two bond for a while, and she finds a box of dingy coverings and finally conceals Threepio's exposed wiring.

Looking to cut down on the running time of the movie, Lucas removed this scene with Padmé and Threepio, but that left a problem: Threepio would spontaneously generate coverings with no explanation. So, Lucas instead shot bluescreen footage of Anthony Daniels in the silver Threepio costume and digitally replaced the naked Threepio puppet in all the preceding shots.

This change came fairly late in production, in the fall of 2001. Before that, news that someone would complete Threepio onscreen had already spread. It was announced on starwars.com and mentioned in a short introductory documentary on the 2000 re-release of *A New Hope* on VHS, as well as a part of Steve Sansweet's traveling *Star Wars: Connections* convention program in the summer of 2001.

The in-universe explanation for Threepio's coverings is nice and poignant. Shmi finished the droid in the years after Anakin's departure, a silent resignation to the fact that her son might not be coming back.



How can R4-P17 fit into the Jedi starfighter?

R4-P17 doesn't have the standard meter-tall astromech body that R2-D2 does. R4-P17 is pretty much just a head. The little droid is permanently attached to the starfighter and cannot move about on its own. Early during Episode II's production, there was to have been a scene wherein R4-P17 wanders away from the starfighter and is attacked by nasty little critters



called rogas. The scene was never completed, but some thought was given to what R4's body actually looks like. Photoshop artists took an image of R2-R9, a droid aboard the Queen's starship in Episode I, and cut it down to less than a third in size. It was pretty much just a head with feet. Adorable as this truncated little astromech was, though, it wasn't built and never made the final cut.



If Owen is Anakin's half-brother, why does he seem older? Shouldn't he be less than 10 years old?

Owen isn't Anakin's half-brother. He introduced himself as Anakin's stepbrother, which is a big difference. Owen is older, having been born to Cliegg and Aika Lars. After Aika died, Cliegg remarried, and Owen became Shmi's stepson.

When Padmé retransmits the signal from Obi-Wan to Coruscant, she presses a particular button. Later, when she shows Anakin where Geonosis is located, she presses the exact same button and it does something different. What gives?

What you don't see is that Padmé is holding down a "shift" button with her left hand. Seriously, the Senator of Naboo must have her personal starship's controls tricked out with all sorts of hot keys and shortcuts.

Why doesn't Jango's head fall out of the helmet when Boba picks it up?

It's a gruesome but common question. Next time you watch the movie, look very carefully as Jango's helmet hits the dusty arena floor. Only, don't watch the helmet—watch the helmet's shadow. In shadow form, you can see that Jango's head falls out of the helmet before it hits the ground.



Where did all the warships and walkers that the clone troopers use come from? Did the Kaminoans build those as well?

The clone army and its hardware came as a package deal, but the Kaminoans didn't build the big guns. An army is pretty useless if you can't move it anywhere, so the Kaminoans subcontracted to the inhabitants of the nearby Rothana system to develop the heavy transports and armor seen in the first battle of the Clone Wars.



Rothana Heavy Engineering, which is a local subsidiary of Kuat Drive Yards, secretly developed the AT-TE and SPHA-T walkers, the Republic gunships, and the Republic transports. As the clones matured on Kamino, they were trained in the use of this equipment throughout their accelerated lifetimes. ☺

QUESTIONS?

Do you have a *Star Wars* trivia question that you can't find the answer to? E-mail it to us at qanda@palatipublishing.com or send it to *Star Wars Insider*, P.O. Box 707, Renton, WA 98057. Attn: Q&A.



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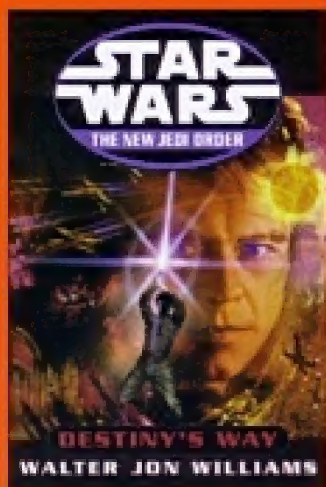
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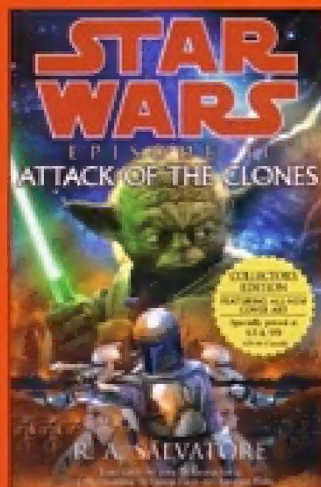


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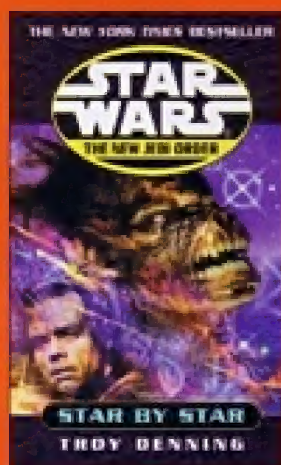
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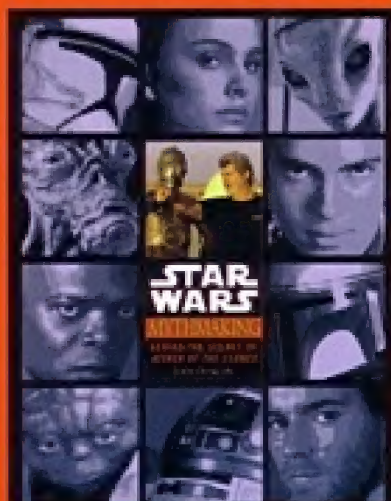


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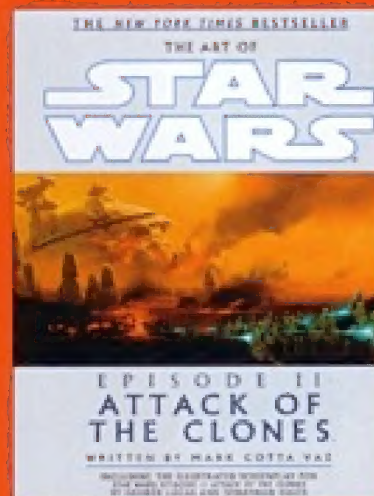
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